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PREFACE

THIS volume in the Library of Decorative Art treats only of Decoration and Furniture of the Early Renaissance, and excludes, therefore, both Gothic work and the decoration of Inigo Jones, on which English Palladian decoration was based in the early eighteenth century.

As a study of origins, special weight has been given to foreign influences in the second chapter; but though the decorative *motifs* are not native but implanted from the Continent, there is seldom lacking in English work of the reigns of the Tudors certain naive and natural characteristics, a homely quaintness and vigour. The achievement of the early Stuart period is more even, but at the same time less original in design. There is less of the grotesque element, but too great a reliance upon a repetition of conventional *motifs* in carving and plasterwork. It will be seen by the dates upon certain subjects that the long-established style was long in dying.

A number of subjects (chiefly of the second half of the sixteenth and early seventeenth century) are dated; in addition, it has been possible to date others by the evidence of heraldry, or of contemporary accounts.

I must, as in the case of my *Decoration and Furniture of the Later Eighteenth Century*, acknowledge with thanks the constant help of Mr Harry Batsford in the production of this volume.

M. JOURDAIN.

LONDON, *July* 1924.

NOTE OF ACKNOWLEDGMENT

I MUST first of all express my gratitude to the owners of the houses illustrated, who have, with great courtesy, placed at my disposal for illustration the interior decoration of their houses, and their collections of furniture. Lack of space precludes a list of all those who have thus afforded facilities, but I cannot help mentioning Sir Robert Abdy, Sir Edward Barry, Captain N. Colville, The Right Hon. Viscount Leverhulme (for subjects from the Lady Lever Gallery, Port Sunlight), Mr V. Malcolmson, and Mr A. L. Radford.

Among public authorities I am indebted to the heads of several Oxford and Cambridge Colleges for many fine examples of the period under review. I have to thank the Master of the Hospital of the Blessed Trinity at Guildford for several subjects, and the Vicar and Lord of the Manor of Langley Marish, Bucks., for illustrations of the Kederminster Library, Figs. 122–26. The authorities of the British Museum, the Victoria and Albert Museum, the Maidstone Museum, and the Saffron Walden Museum have kindly permitted the inclusion of a number of subjects from their collections, and Mrs Coke of Brookhill Hall has allowed the reproduction of drawings from the Smithson Collection, shown in Figs. 30, 33–35, 238, 281, 282. I am indebted to the Ashmolean Museum, Oxford, for Elias Ashmole's chair, and to the Bodleian Library for two chairs, one formerly the possession of Sir Francis Drake. Mr Leney, of the Folk Museum, Norwich, has permitted the reproduction of several objects from the Stranger's Hall Collection, and two pieces are from the Metropolitan Museum of Fine Arts, New York.

Mr G. P. Bankart has again placed at the book's disposal his collection of photographs of English Plasterwork, and the Editor and Publisher of *The Connoisseur* have very kindly lent the following blocks:—Figs. 111, 112, 196B and C, 406, 407 (the two latter from the collection of the Rev. F. Gordon Roe). From Dr Philip Nelson's fine collection at Liverpool are a number of panels, among them several formerly at Norwich (drawn in the Dawson-Turner Collection): these form Figs. 44–46, 49, 50, 86, and 98. Fig. 260 has been reproduced by permission of Messrs T. Wicks & Son, Wells. Mr W. G. Keith has kindly supplied Fig. 280, the photograph of the Inigo Jones cabinet in the possession of the Royal Institute of British Architects; and Mrs Nielson has provided Figs. 95 and 114, taken by herself, of the Old House, Sandwich; while Mr Wickham Boynton has kindly allowed me to photograph the carving at Burton Agnes Hall. The Right Hon. W. C. Bridgeman, late Home Secretary, has kindly sanctioned the reproduction of the Betley Window, Fig. 196, now in his possession, and from the Guildhall Library is derived Fig. 254, formerly in the Gardner Collection of *London*. Some Firebacks and Fire-dogs are from the collections of Mr John H. Every, of Lewes, and Colonel Heygate Lambert, of Glyn, Dolgelly.

To *Country Life* I owe Fig. 118, Hardwick Hall; to Messrs Maggs Brothers, of Conduit Street, the engraving by Crispin van der Passe, reproduced in Fig. 18, and

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ERRATUM

Page 92, Fig. 119—Hardwick Hall. "Poynter" should read "*Paynter*."

FIG. 1. BOUGHTON MALHERBE, KENT. INTERIOR OF PANELLED ROOM ON FIRST FLOOR. *Circ.* 1520

Facing page xiii.

FOREWORD

By Lieut.-Col. E. F. Strange, C.B.E.

THE period covered by Miss Jourdain, in the present volume, is, of all others, the most interesting in the history of English Decoration and Furniture; for it was that which saw the laying of the foundations whereupon all subsequent progress has been based. The culture of the Renaissance came late and slowly into England; and, so far as concerned the mass of the population, the new standards of luxury, and even of comfort that accompanied it, were practically unknown before the early years of the sixteenth century. This country was by no means lacking in skilled craftsmen; but their work was mainly absorbed by the Church, which made no demands on them for such as tended to the ease or pleasure of the individual. Walls were, in the dwellings of the rich, hung with arras—a term which, however, we now know to have included far more tapestry of English origin than has hitherto been accepted. Furniture was of the scantiest—a great bed or two, probably draped, stools, very few chairs, trestle tables, chests, and serving-boards of simple construction. Such a room, of the time of Henry VI., is illustrated in the Harleian MS. 2278. There is a richly-hung bed with ample supply of bed-clothes, one chair of simple form, and a sideboard of two stages without decoration, on which stand two ewers and a cup. The woman, holding a new-born baby, sits before the fire—but on a chest; and that is all, though the personages represented are evidently of high degree. In the inventory of the goods of one of the suppressed nunneries, more than half a century later, the chamber of the priest attached to the institution contained only a bed, a chest, and an "old chair"—no doubt a discarded chair of state of the abbess. Churches and monasteries were rich in finely-wrought gold and silver plate, in sumptuous textiles and embroideries, in exquisite carving, both of stone and wood, in stained glass and mural paintings. The arts of writing and illumination had reached a very high degree of merit—but these things were not for the common folk; and only the greatest in the land could count the like among their possessions.

The first impetus towards the attainment of a higher standard of living came with the growth of foreign commerce during the latter part of the fifteenth century, and the increase of home manufactures which accompanied it. Foreign markets provided a stimulus to craftsmanship in a direction and on lines other than the demands of the Church and the great nobles. The organisation of the guilds and of such bodies as the merchant adventurers was effective in two ways: it definitely graded industrial society into the classes of masters, journeymen, and apprentices—whose estimate of their relative dignity was soon manifested in the degree of comfort in

which their growing wealth enabled them to indulge. And their closer intercourse with the wealthy and luxurious merchants of the Low Countries, of Germany, and Italy, furnished them with new ideas and a new scale with which to measure their social progress. Domestic architecture developed; and the embellishment of houses of the new sort engaged the attention of the craftsmen. It is true that the old inspiration of the Church was soon lost. The generation of artists who built and decorated the late Gothic churches of East Anglia and the West of England seems suddenly to have died out. Echoes of their skill are hardly to be found anywhere after the suppression of the monasteries had destroyed the ecclesiastical tradition of the arts. For a time England had to look elsewhere for the leaders of its craftsmanship. And it was, in no small degree, to the new commercial class, so carefully fostered by Henry VII., that the crafts were to look for their patrons.

A lead was, however, given by the son of that excellent man of business but somewhat mean monarch. It is to the taste and influence of Henry VIII. that we must look for the sources of the new inspiration. At the very beginning of his reign these are at work; for as early as 1509 we find an Italian, Guido Mazzoni, called Paganino, entrusted with the design for the tomb of Henry VII.; and, moreover, that Henry VIII. refused to accept it. Several English artificers were associated, in a subordinate capacity, with the Italian master; and these, or some of them, seem to have had an appreciable share in the execution of the work under Pietro Torrigiano, who received the contract in 1512. This was the beginning of a considerable addition of Italians, chiefly sculptors and decorators, to those who may have already come into touch with this country by way of the extension of foreign commerce, which took place in the previous reign. These brought with them the decorative motives of the Italian Renaissance—the classical columns and pilasters, the panels of symmetrical ornament, the roundels of laurel leaves filled with busts in relief—imaginary or otherwise—and other emblems already well established as the stock counters of Italian and French decorators. They brought, too, the new method of stucco ornament as a cheap and easy reinforcement to architecture, and terra-cotta, such as the roundels at Hampton Court, modelled by Giovanni da Maiano and gilt by Antonio Toto, the King's serjeant painters. To some extent, the new style of decoration was put to ecclesiastical use, as in Henry VII.'s Chapel at Westminster, St Cross, and King's College Chapel; but it found its most popular expression in secular buildings. The living room, in its full domestic sense, belongs to this period; and examples such as that from a house at Waltham Abbey, now in the Victoria and Albert Museum, afford a valuable illustration of the last period of transition, when Gothic forms were, though still in evidence, almost completely translated into terms of the new Italianate fashion. This room is panelled throughout, and must date from about 1530. Most of the detail is entirely Italianate; but a Gothic motive—the double ogee form—recurs, curiously intermingled with Renaissance ornaments. The use of wainscot for this purpose was already established, and its earlier characteristic was the well-known linenfold, simpler and more restrained in this country than in Western Europe. But the plastered wall now came into being; and this also was ornamented, sometimes with an elementary colour-scheme and sometimes in grisaille—as in the specimens from Winchester College, at present on loan to the Victoria and Albert Museum, where an interesting series of fragments, showing the later development of this class of work

can be studied. The fullest and most exuberant expression of the Italianate movement in England must, however, have been Nonsuch, near Cheam, begun by Henry VIII. in 1538. Of this amazing building, Braun, in 1583, said that the King "procured many excellent artificers, architects, sculptors, and statuaries, as well Italians, French, and Dutch as natives, who all applied to the ornament of this mansion the finest and most curious skill they possessed in their several arts." Of these men, Antonio Toto was one of the chief; and although craftsmen of other nationalities are referred to, it is fairly certain that the whole inspiration was Italian in character. Indeed, when we examine the decorative designs authoritatively attributed to Holbein, the greatest of all the aliens employed by Henry VIII., it must be admitted that they often afford merely a highly-skilled and personal interpretation of the Italian motive; though treated with originality, with restraint, and with a finer sense of material than is the case in the work of his competitors. Holbein, however, was also laying the foundations of the next development of ornament—one far more akin to the natural tendencies of our own craftsmen—in his use of arabesques and strapwork. In spite of the high authority and influence which supported the Italian fashion, it never really took root in England, and, after a comparatively short time, faded away, leaving behind it, in applied decoration, only a few details such as the fluted columns and Italianate capitals, the pilasters and rounded arches, the melon-shaped ornaments, dolphins, and the like, which survived, chiefly in woodwork, until the early part of the seventeenth century.

Italian motives were mainly brought into England by men engaged actually in the execution of decorative work. But, by the middle of the sixteenth century, a far more potent means of the propaganda of pattern was in full operation. The art of the engraver, even before the close of the Gothic period, had afforded a means of multiplying the designs of the goldsmith—as, for instance, in the case of Israhel van Meckenen, who reproduced in this manner many designs other than his own. The woodcuts of Holbein and Dürer, and the ornaments engraved by the Behams and others of their school, were published broadcast and certainly came to England. And, in addition to personal work of this nature, the printing press was producing a large mass of illustrated books; many of them, and especially those devoted to the Emblems so popular during the sixteenth century, decorated with title-pages, borders, devices, and ornaments which easily furnished craftsmen of every kind with pattern for their use. That there was a demand for ornament in this form is proved by the fact that a supply was soon forthcoming; and a new and most important stage in the history of ornament is reached when we find it necessary to take into account the book of patterns published specifically for the use of craftsmen. This is the first appearance of the professional designer, who, henceforth, was to play so important a part in each and all of the applied arts—the furnishing of ideas for other men to carry out—the first step in that long drawn-out process which seems at last nearly to have abolished original design itself.

The designs of the German Little Masters were not largely used in England—though, as noted above, examples are on record, as in the case of the Stodmarsh decoration described in this volume. Our craftsmen found the patterns of the Flemings more to their taste, the strapwork and grotesques of Floris, Bos, Collaert, and their fellows. Cock did a large trade in work of this kind, both as publisher and engraver,

and the later decoration of English rooms was largely derived from, or inspired by, these and similar sources. No doubt some Flemish craftsmen found an occupation here in carrying out the work; but it is both unsafe and unreasonable to assume that, because a pattern can nearly be identified with one known to have been designed by a foreigner, the work itself was not of English execution. It was much more easy for patterns to be disseminated than for the alien—whose presence was generally bitterly resented—to gain a sufficient livelihood as a decorator, except in those few districts where the Fleming was fairly well established.

By the end of the sixteenth century still another decorative feature demands attention—the plaster ceiling, generally subdivided into geometrical compartments, sometimes with pendentives, and almost always with effective mouldings and fillings of devices, emblematic or otherwise. Plasterwork, both exterior and interior, may be looked on as characteristic English work, whatever the origin of some of its pattern. Italian artificers had, indeed, introduced their own method of stucco; but, like the rest of their innovations, the style endured only for a time; and the typical living room of the period just before and just after the year 1600, with its nicely proportioned but undecorated panels, relieved with pilasters and frieze of ornamental strapwork and foliage, and completed with a bold and well-modelled plaster ceiling, is a fine achievement of which this country may well be proud. Herein we may note the process so often seen in English work, whereby native craftsmen explored the possibilities of one or another foreign style, rejected what was alien to their temperament, and refined the remainder with the exercise of common sense and a sound appreciation of construction and material. Not otherwise, to take two examples—far apart in date—did our builders deal with the pointed styles of the middle Gothic period, and our cabinet-makers with the hints they took from their French contemporaries of the eighteenth century.

I have left till last a necessary note on the furniture of the time. Old furniture has become almost a gambling counter in the market; so far has the craze for the acquisition of absurdly styled "antiques" carried the confiding amateur. In the early part of the sixteenth century this term had a definite and logical significance. It connoted forms or ornaments derived or believed to be derived from classical forms. Now, those who concern themselves with the old furniture trade (or industry) apply it even to chairs and tables of a presumed "antiquity" of little more than a century. It is time that furniture was studied with some approach to a sense of history, and its value appreciated as a mirror of the gradual growth of a standard of good living and comfort among the classes with whom, in the Middle Ages, such hardly existed.

At the commencement of our period the bed was the principal article of furniture in the dwellings of the great and rich. It was sumptuously upholstered and very completely fitted with the necessary clothing. The chair was a symbol of power and state—proper only to kings and such-like dignitaries; queens even, in these harsh northern climes, had to be content to sit on stools, or at best, low chairs. Other folk had benches, or the simplest sort of stool. Tables were mainly boards with trestles; and in the terms "Chairman" and "Board" as now used, we have a far-off but absolutely accurate reflection of the state of furniture of this time. The kings of England and Scotland imported large quantities of furniture from Italy, and especially from France, sumptuously decorated and upholstered. Far more of it than is generally

supposed was, as the old inventories put it, of "walnut-tre"; and it came, not only elaborately coloured and bedecked with cloth and fringe of gold and silk and velvet, but inlaid with divers woods, ivory, and the like. No doubt the British carpenters did their best to play up to this strong lead; but, again, apart from a few ornamental details, the fashion soon worked itself out. Our material was oak; and our craftsmen soon built up a style of their own, strong and serviceable, with such ornament as was well within the legitimate range of the chosen wood, and did not interfere with its practical use. As generations grew in skill and experience, they elaborated their detail, borrowing strapwork and grotesques from the Flemings, but retaining right up to the middle of the seventeenth century a characteristic simplicity of construction and decoration. Forms, restricted at first to the halls of the nobility, came into more general use. The new middle classes equipped themselves with chairs and tables, and even dared to decorate them, if not with sumptuous textiles, at least with good, honest, carved pattern and, later, with leather cushions. The sideboard developed a style and use of its own, following the increased quantity of domestic implements necessary to the comfort of a well-to-do family, whose pride in its possessions is now often shown by the carved name and date that takes its place in the decoration. The bedstead, heavily made of oak, and reeking with ornament, still retains its place of honour in an age which is, above all, characterised by its fondness for wood.

In this brief sketch I have endeavoured to suggest, however inadequately, a method of study of furniture and decoration which shall go beyond the mere fragments that have survived the wear and tear of three centuries or so. One would desire that the student should give some attention to the human interest that underlies the changes these fragments imperfectly record; for the house and its contents, more than anything else, bear testimony to the condition and aspirations of the people who dwell therein; and to those who would look on the subject from this point of view, the significance of the fine series of examples so carefully collected and annotated by Miss Jourdain can hardly fail to be vividly apparent.

EDWARD F. STRANGE.

FIG. 1A. CARVED PANELS FORMERLY AT GREAT GUTTON, DEVONSHIRE (of French workmanship)
Second Quarter of the Sixteenth Century

ENGLISH DECORATION & FURNITURE OF THE EARLY RENAISSANCE (1500–1650)

I

INTRODUCTION

THE ITALIAN INFLUENCE UNDER HENRY VIII. — THE ELIZABETHAN AGRICULTURAL AND TRADING EXPANSION—THE EARLY SEVENTEENTH-CENTURY BUILDING PERIOD — THE REIGN OF CHARLES I. — THE COMMONWEALTH

THE sixteenth century and the Tudor dynasty coincided with a period of rapid growth and change. The Court of the first Tudor King, Henry VII., "his grandfather the brother of a bishop, and all the royal blood in his veins flowing from illicit connections," was not a centre of display. The magnificence of English courtly surroundings, however, in the reign of Henry VIII., who built or added to New Hall, Nonsuch, Bridewell, and St James's, impressed foreign visitors, and the Papal legate, Chiergati, wrote that "the wealth and civilisation of the world are here."

To this wealth, concentrated in the King's hands, the suppression of the monasteries towards the close of his reign added an important element.

Regular diplomatic relations between Venice and England had begun in 1496, in Henry VII.'s reign, and Italian artisans and handicraftsmen and others were drawn here by the merchants already settled in England and by the royal buildings.

Henry VIII. was fond of foreigners, especially Italians.[1] Foreign jewellers found in him a ready patron. He was the first English king to form a collection of pictures, which hung in a gallery in Whitehall, of which he kept the key. He was magnificent in building, "the onlie phœnix of his time for fine and curious masonrie," and followed in the footsteps of François Ier. in attracting foreign artists to his Court and service. The King's advisers were by 1545 alarmed at this foreign influx, and Paget roundly blamed Lord Cobham for his "having been the occasion of the coming of so many with which all here are wearied." "My lord" (the postscript runs), "I beseech you send over no more strangers, and move the rest there to send none, for the king is not content."[2]

Throughout Henry's reign there was a certain importation of fine furniture from Italy, and the first beginnings of a study of Italian arts and architecture. John Shute, whose patron was the Duke of Northumberland, visited Italy for that purpose, and on his return published the first work in English on Renaissance architecture, *The*

[1] *Cal. State Pap. Ven.*, iv. 287.

[2] R. W. Carden, *Proc. Soc. Ant.*, 28th March 1912.

Chief Groundes of Architecture.[1] The Renaissance, which in England was not a self-centred phase, was not completely assimilated here; in ornament, its alphabet was substituted for the Gothic, but there are survivals of late Gothic detail.

The King's example was followed by his favourites,[2] the "new men," described as "scant well-born gentlemen of no great lands till they were promoted by us," such as Henry Lord Marney, the builder of Layer Marney Tower; Sir Richard Weston, the builder of Sutton Place; Lord Sandys, the builder of the Vyne; and men of the commonalty, such as Wolsey, for near twenty years *de facto* ruler of England, who spent his immense revenues, until his disgrace, in building. The state of Wolsey's palaces, the richness of his household stuff, his arras stiff with gold, his oriental carpets and gold and silver plate were a marvel to the chroniclers and an offence to his enemies.

At his death the "onlie phœnix" in building had exhausted his treasury, and left a legacy of debt to his successor. The youth of the new King and the brevity of the reign of Mary left no time to attend to the arts.

With the long reign of Elizabeth, architecture and decoration had passed into a new and Flemish phase, though Italy was still to the traveller "gazing only on the beauty of their cities, and the painted surface of their houses," the only paradise of Europe.[3]

In this reign, prices rose with the increase of industrial and trading activity; the landowners prospered, and it was not unusual for gentlemen landowners to make profit out of their estates, "turning farmers and graziers for money," in Harrison's words.[4]

Whereas at the beginning of the sixteenth century, the tenant farmers rarely had more than a few shillings of ready money, at its close, despite the increased rents, they were able to put by considerable sums. This reign saw the rise of the families based on sheep farming, and of the great country house, built to express and display this new wealth. Woollaton Hall was, it was said, built by Sir Francis Willoughby "for a foolish display of his wealth." Hardwick and Burghley are in their diverse ways expressive of their builders. The builders did, in the full sense of Harrison's words, "dailie imagine new devises to guide their workmen withall";[5] they set their initials on the balustrade, recorded their arms and alliances on the stuccoed ceiling, on the chimney-piece, and in the windows, and saw to every detail of the plan, the finishing, and furnishing. This widespread use of armorial bearings was denounced by Stubbes as a capital instance of the vice of pride. "Every one," he says, "vaunts himself, crying with open mouth, 'I am a gentleman, I am worshipful, I am honourable, I am noble, and I cannot tell what; my father was this, my father was that; I am come of this house, and I am come of that.'"[6]

Houses of the late sixteenth and early seventeenth century were large, for any gentleman's house might have to be the sovereign's for a few days when on her progresses, and she imposed upon them an endeavour to exhibit their loyalty in costly

[1] 1563. He writes in his preface that he was sent to Italy in 1550 by the Duke of Northumberland for the purpose of studying architecture.

[2] Such men received grants of monastic property on easy terms.

[3] Sir Robert Dallington, *A Survey of the Great Duke's State of Tuscany in the Year of the Lord* 1596, London, 1605, p. 16.

[4] Harrison, *Description of England*, p. 243.

[5] *Ibid.*, p. 318.

[6] *Anatomie of Abuses*, Part I. (New Shakespeare Society's Publications) (1876), p. 29.

entertainments. Throughout this age, until the closing of the theatres in 1642, masque and pageantry held their place in the public eye and in the public interest, and in these the strange medley of past and present, sacred and profane only reflected the catholic medley present in men's minds. "Pedantry, novelty, the allegory of Italy, the mythology of Rome, the English bear-fight, pastorals, superstition, farce," all took their turn in the entertainment which Lord Leicester provided for the Queen at Kenilworth. Many interiors are pageants in woodwork, plaster, and stone, which were influenced by the contemporary love for spectacles in which the learning, the craftsmanship, and imagination of the age were expended in the production of so much transitory magnificence.[1]

The extension of trade, as London grew into the general market of Europe, and the establishment of Gresham's Royal Exchange mark the country's commercial progress. The silver from "old Philip's" treasury, the Mexican and Peruvian mines, and also the development of the African trade, led the way to an immense increase in the supply of precious metals, of which quantities were used for plate, and it has been computed that one-fifth of the supply was used in this manner in England during the sixteenth and seventeenth centuries,[2] when even the middle class had their garnish of silver. The formation of capital for trading ventures and industry was rendered easier by the fact that so much silver was in circulation. Wealth was created by the new trading ventures of the late sixteenth and early seventeenth century, when the granting of charters to the Eastland[3] (Baltic) Company, to the Levant[4] Company, to the Guinea Company,[5] and the foundation of the Great East India Company[6] which was later to open the doors to oriental influences—witnesses to the novel Elizabethan spirit of enterprise. A curious epitome of the interests of the age are some newel posts, surmounted by figures in the round representing the continents, with plinths carved with each continent's characteristic features, such as the lions and elephants of Asia, the fabulous dragons of Africa, and the gold mines of America, with gold-finders quarrying and carrying away enormous nuggets.[7]

The first forty years of the seventeenth century was a great building period. "No kingdom in the world spent so much in building"[8] as we did in James I.'s time. The largest of the great houses of the early Renaissance, such as Audley End and Blickling, date from this reign, and it has been estimated that Lord Dorset during the last three years of his life spent from £10,000 to £15,000 in building. In London and the greater provincial towns and ports also rose the houses of the merchants, who not content with ancient trade-routes were sending vessels to the East and West Indies, to the Canaries, even to China, Muscovy, and Tartary, and bringing home curious merchandise. The very full inventory of the household stuff of the Earl of Northampton, taken in 1614, reveals a surprising number of curiosities from the East, together with carpets, porcelain, and rich silks. The wealth of the great merchants of London and the other chief ports can be gauged by such relics of magnificence as the

[1] The pages of Hall are filled far more with descriptions of pageantry than with political events.

[2] W. Jacob, *An Historical Enquiry into the Production and Consumption of the Precious Metals*, vol. ii. p. 131.

[3] 1579. [4] 1581. [5] 1588. [6] 1600.

[7] Dated 1612. Illustrated in *Country Life*, 6th October 1920.

[8] Dr G. Goodman, *The Court of James I.* (1839), vol. i. p. 199.

chimney-pieces from Bristol, and the contemporary complaints of the extravagance in housekeeping and dress of this class.[1]

Sir Paul Pinder, the richest of London merchants under James I., built himself a fine house in Bishopsgate, now destroyed, except for the front, which is preserved in the Victoria and Albert Museum. A bold venture in trading easily made a man of fortune, and the Queen herself secured £200,000 between 1590 and 1596. In 1592 a Portuguese ship towed into Dartmouth had a cargo on board worth £150,000, and holders of shares in trading companies made fortunes in some cases similar to those who held railway shares in the early nineteenth century. A lucky venture in a privateering expedition might be the corner-stone of a considerable fortune, and was at least a profitable investment.

The essentially English idea expressed by Lord Bacon that "houses are built to live in, not to look on," determined the plan of the house, which followed traditional lines long after the spirit of fashion had adopted foreign decoration. "The one quality which the Italian influence gradually introduced into the plan was symmetry, and this could be obtained without sacrificing the arrangements which seemed essential to English habits." [2] Within doors, no definite ratio between the height, width, and length of rooms was aimed at; the presence of bay windows usually causes an irregularly shaped plan, and, apart from this, the plan was often irregular; in the great chamber at South Wraxall, for instance, a mass of masonry required to carry the roofs projects boldly into the room and is emphasised as a decorative feature. The early Tudor interiors that have survived, such as the Abbot's lodging at Thame Park, have a restraint and sobriety which is of a higher order than the lavishness of the succeeding manner, when the designs by Low Countrymen and Germans giving illustrations of features such as doorways, interior porches, screens, and windows appealed to the surveyor, the carver, and the plasterer.

Interiors were still brilliantly coloured. A writer in 1558 remarks on the great use made in England of tapestry and painted cloths,[3] and these, when fresh from the loom and the brush, must have formed a brilliant combination with the coloured and gilded plasterwork and carved ornament. The walls were either wainscoted, or hung with tapestry or stained cloth; the chimney-piece is sometimes as free an exercise in design as the contemporary marble and stone monuments in the church; the windows were coloured but not obscured by painted glass. In greater houses there is no stint of good material, no end to the ardent prodigality of the craftsman, who saw magnificence in profusion rather than in perfection. The curiosity, excess, and variety that troubled Harrison in the dress of his contemporaries tricks out the interiors.

The sententiousness of the latter part of the sixteenth century is more pronounced in the reign of James I., but a tendency to emphasise the national prosperity by allegorical figures of Peace and Plenty, Ceres, and the like, is a feature of James I.'s reign, together with his motto *Beati Pacifici*, which appears below the royal arms on

[1] Though merchants still dressed soberly, their wives were said to show more extravagance in the adornment of their person than Court ladies.

[2] J. A. Gotch, *Early Renaissance Architecture in England*, London, 1913, p. 41.

[3] An example of stained cloth is preserved at Sparrow's House, Ipswich, which was found behind wainscoting. It is mentioned in George Coppyn's Will (dated 1578), "stayned clothes of storyes hanging about the great chamber over the hall."

chimney-pieces. As in the contemporary illustrated emblem books, visible poetry and symbolism "catching the eye and fancy at one draught" had an irresistible attraction. In the drawing-room at Bolsover, the Five Senses are painted on upper semicircular compartments of the walls, while they united, in a masque written by Ben Jonson, to welcome Charles I. and his Queen within the walls. The hall at Burton Agnes, the state-room ceilings of Boston House[1] are galleries of symbolism, in which the delight in ingenuity has run to excess; for on the Burton Agnes screen alone (Figs. 96, 97) the Twelve Tribes, the Sybils, Pax, Concordia, and the Four Evangelists meet in a strange disordered order.

In the simple social life there was little differentiation of rooms. The hall was at first the arena of household life, where (as Aubrey,[2] writing in the later seventeenth century, remembered) the Lords of Manors, who kept good houses in their counties, "did eate at the high table or oreile, the folke at the side tables." But the great households were breaking up; and the feudal economy a thing of the past when the master of the house with his family withdrew to his "parlour" and privacy. With the reduction of the large households and over-liberal housekeeping, the hall, though occupying a large space in the plan, became no more than a passage room, and in certain early seventeenth-century plans a separate dining-room is provided.[3] The description of the parlour of Mr Hastings, a Dorset squire who died in 1650, must have had many parallels.[4] "The corners of the room were full of the best chosen hunting and hawking poles; his oyster table at the lower end . . . was of constant use twice a day all the year round . . .; the upper part of the room had two small tables and a desk, on the one side of which was a Church Bible, and on the other, *The Book of Martyrs*. On the tables were hawks' hoods, bells, and such like; two or three old green hats, with their crowns thrust in so as to hold ten or a dozen eggs. . . . Tables, dice, cards, and boxes were not wanting."

In the great chamber or parlour the finer furniture was placed. In small houses these answered the same purpose as the drawing-room. The long gallery on the topmost floor, and lighted from one side, is peculiarly characteristic of the second half of the sixteenth and early seventeenth century. It is probable that they were used for exercise and games, and as a promenade in wet and inclement weather. In the will of John Wilson, who occupied Charlton House in Kent in 1620, his widow is allowed liberty to "walke and recreate herself at all tymes in the gallerye." It was certainly much used as a living-room, and we find Sir Peter Legh often seated "in the compas window of his gallerie," hearing the claims and complaints of his tenants and paying his retainers' wages.[5] Here and in the hall were held the mummery and musical entertainments, and at Apethorpe there is evidence of its use as a music room. The long gallery must have been especially difficult to warm in the winter, and the fireplaces were supplemented by braziers that would be carried about the room as occasion required, and which at Knole still stand in the rooms where they were used.[6]

[1] Figs. 158-165, 36-39.
[2] Aubrey, *North Wiltshire* (Topographical Collections), ed. Jackson (1862), p. 8.
[3] *E.g.*, Smithson's plan for Lord Sheffield's house (before 1626).
[4] Ashley Cooper, Earl of Shaftesbury, *Fragment of Autobiography* (1859), pp. 22-25.
[5] Lady Newton, *The House of Lyme*, p. 58.
[6] V. Sackville West, *Knole and the Sackvilles* (1922), p. 9.

The opening of the reign of Charles I. in 1625 does not mark a date in architectural design, and what may be termed "Jacobean" methods are still dominant in Aston Hall, which was not completed until 1635. The country was prosperous; trade ran so high that the "credit and exchange of the English merchants, through every bourse or exchange, exceeded any nations in Christendom," and in this full tide of prosperity "there were few good cobblers in London," according to Sir Philip Warwick, "but had a silver beaker, so rife were silver vessels among all conditions."[1] The interior appearance of the few houses of the new type had changed. A window was no longer divided by mullions and transoms into many lights, but consisted of one opening, enclosing a wooden frame; the appearance of the house was more modern and compact but less picturesque; it was more regular, relying upon its proportions and its more scholarly detail. "Taste," in the words of an anonymous writer in *Parentalia*, "at the end of King James's reign and in the beginning of his son's, made a bold step from Italy to England at once."

The style is of greater sobriety. Something of this is due to the influence of the King, and of the few travelled dilettanti, such as the Earl of Arundel. Charles was himself "well-skilled in things of antiquity and could judge of medals, whether they had the number of years they pretended unto." He was wont to say that "he could get his living, if necessitated, by any trade he knew of, but the making of hangings." He was an enlightened collector of works of art, and the inventory of his furniture, hangings, plate, pictures, and jewels took a year to complete. Lord Arundel, "the Father of Vertu" in England, who "moves with hereditary dignity through these troubled times," had acquired a love for art in his travels in the Low Countries, France, and Spain. He formed the first large collection of works of art in this country, and from 1615 onwards he collected diligently, making purchases himself, and employing agents when he was in England, stimulated by rivalry with great collections on the Continent, such as the Emperor Rudolph II.'s. The great Venetian school of painting was the nucleus of his gallery, and the work of Holbein also specially appealed to him. Some of the marbles gathered by his agents in the Levant were arranged in a gallery shown in his portrait as a high waggon-vaulted room with an arched opening and balcony in the Italian manner, and the gardens and galleries of Arundel House became a museum of ancient art. He was the "first person of quality that brought in uniformity of building, and was the chief Commissioner to see it performed in London." Peacham was gratified to observe the more intimate appreciation of the arts under the reign of Charles I., "when a gentleman was expected to be acquainted with the great examples of sculpture and painting, and to draw a tasteful emblem."[2] Even before Peacham, Richard Haydocke speaks of this new interest among the nobility and gentry "as may appear by their galleries carefully furnished with the excellent monuments of sundry famous and ancient painters, both Italian and German";[3] and Webb was commissioned to purchase medals, statues, and works of art for the "great nobility and eminent gentry." The household gear pillaged from Claydon and Corfe castle witnesses to an informed taste, at any rate in the Royalist party.

[1] *Memoirs*, p. 63.
[2] G. S. Gordon, Introduction to Peacham's *Compleat Gentleman*.
[3] Preface to his translation of *Lomazzo*.

Pratt advises those about to build to rely upon some ingenious gentleman "who hath seen much of that kind abroad, and been somewhat versed in the best authors of architecture, viz., Palladio, Scamozzi, Serlio," who would give them a design on paper.

In a little book by Sir Henry Wotton, *The Elements of Architecture*, the ideals and standard of the travelled Englishman can be estimated and studied. All the Italian buildings which, either in this book or in his letters, Wotton singles out for admiration are the work of Palladio and Vignola, architects of the late Renaissance. To him beauty of proportion was the first object, and the duty of the architect "to make the form, which is the noblest part, as it were triumph over the matter," and he writes of the "graceful and harmonious contentment of the age" caused by rightly proportioned doors and windows.[1] "*The Elements of Architecture*, a collection of scattered notes and suggestions written not for an architect but for a gentleman of wealth intending to express himself in one of those great country palaces which were building, is of value as a summary of the attanement of the time,—a time when there was in England a truer love of beauty, a juster appreciation of art than there has been heretofore, or, indeed, than there has been since."[2] His brief study is an indication that architecture was no longer a matter of instinct, but was conscious and dependent upon scholarship in design.

There was an increase of foreign travel among the propertied classes. Roger Pratt in 1643 visited France, Italy, Holland, and Flanders, "to give himself some convenient education"[3]—a tour lasting six years, which kept him away from England during the Civil War—and John Evelyn also "absented himself from this ill face of things at home," travelling in France, the Low Countries, and Italy. Richard Boyle, first Earl of Burlington, was sent in his twentieth year[4] to begin his travels into foreign kingdoms, his father allowing him a grant of a thousand pounds a year, and more than two years were spent by him in France, the Low Countries, and Italy; Sir William Temple began his travels in 1648, "a time so dismall for England that none but they who were the occasion of those troubles and confusions in the country could be sorry to leave it":[5] to live in England at this time, as Sir John Reresby writes, "appeared worse than banishment."

In the Civil War the propertied classes were hard pressed. The cavaliers who had garrisoned their houses for the King suffered fines and decimation under the Commonwealth. Building was almost at a standstill, and beyond Coleshill, begun at the close of this period, Lees Court in Kent and a certain amount of work by Webb, there is little new building between 1640 and the Restoration of monarchy. In the shock of Civil War, "monies," in the words of a contemporary letter, "were not to be had for anything unless arms, swords, and muskets, which are gold and silver, plate and household stuff are not merchauntable." There was widespread destruction of furniture and household stuff, especially after an obstinate siege; at Wardour Castle a chimney-piece valued at two thousand pounds was defaced; the parliamentarian troops hacking down "all the carving with their pole-axes."

[1] *Reliquiæ Wottonianæ*, 4th edition, 1685, p. 34
[2] L. Pearsall Smith, *Life and Letters of Sir Henry Wotton* (1907), vol. i. p. 195.
[3] Gotch, J. A., *The English Home*, p. 395.
[4] 1612-97. Budgell's *Memoirs of the Family of the Boyles.*
[5] Temple's *Works*, I., iv.

The establishment of the Commonwealth brought with it a reaction against ostentation and display in the setting of domestic life, and though the Protector himself kept up at Hampton Court something of the old royal state, and reserved for himself much of the royal furniture and hangings, the Puritans, like the pilgrims in Bunyan, "set very light by all the wares of the merchandisers, they cared not so much as to look upon them, and if any called upon them to buy they would put their fingers in their ears, and cry 'turn away mine eyes from beholding vanity.'" The eleven years of Commonwealth was but a short period, however, which is characterised rather by a check in production than by novel tendencies; and with the Restoration of monarchy, English art entered into the phase of the later Renaissance.

FIG. 2. TERRA-COTTA SCREEN, THE BEDINGFELD CHAPEL, OXBURGH, NORFOLK. *Circ.* 1520

FIG. 2A. CANOPIED TERRA-COTTA TOMB OF HENRY LORD MARNEY (*d.* 1523), LAYER MARNEY, ESSEX

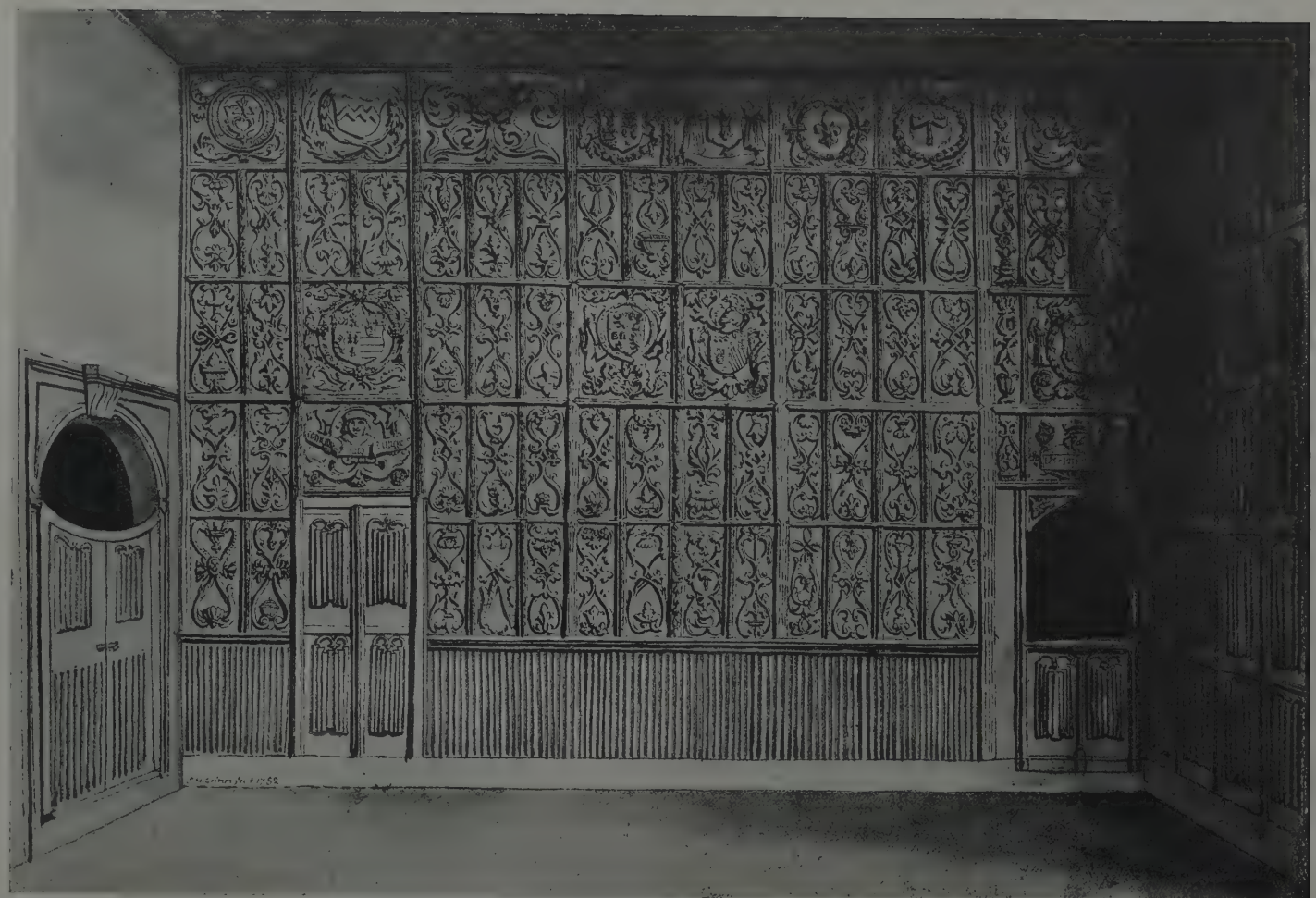


FIG. 3. END WALL OF THE HALL, HALNAKER, SUSSEX. (*Before* 1538)

From a drawing by S. H. Grimm, 1782

FIG. 4. ROOM IN BRENCHLEY PARSONAGE, KENT. *Wainscot and Stone Fireplace Late Fifteenth Century*

The wainscot was refixed in the sixteenth century; over the door the date 1573 is cut. The oak mantel (dated 1573) contains a panel bearing the arms of Fane and Hindley, quartered, and the letters E. F.

FIG. 5. THE HALL, FORD HOUSE, DEVONSHIRE, 1610

FIG. 6. THE OLD DINING-ROOM, PARK HALL, SHROPSHIRE

(Carolean) *From a drawing by C. J. Richardson*

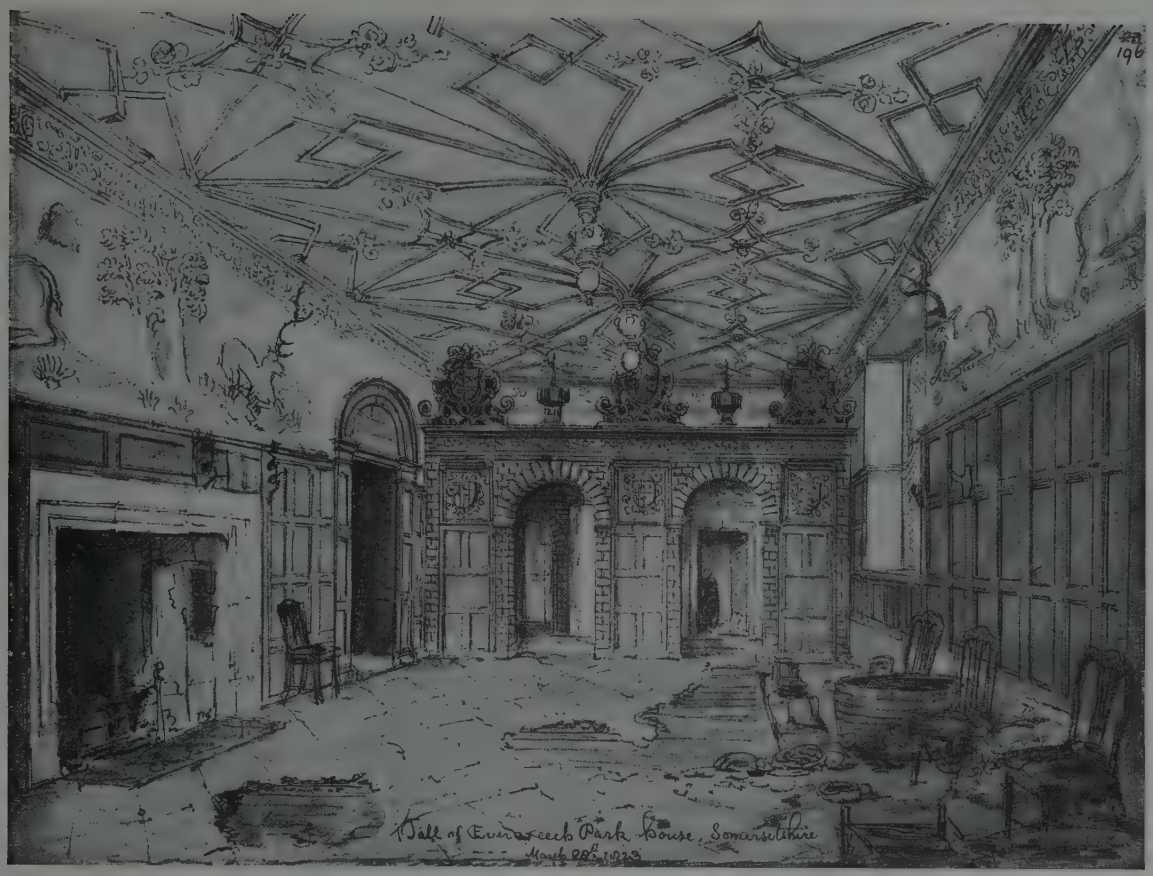


FIG. 7. HALL OF EVERCREECH PARK, SOMERSET. (Now demolished)
Early Seventeenth Century *From a drawing by J. C. Buckler*, 1823

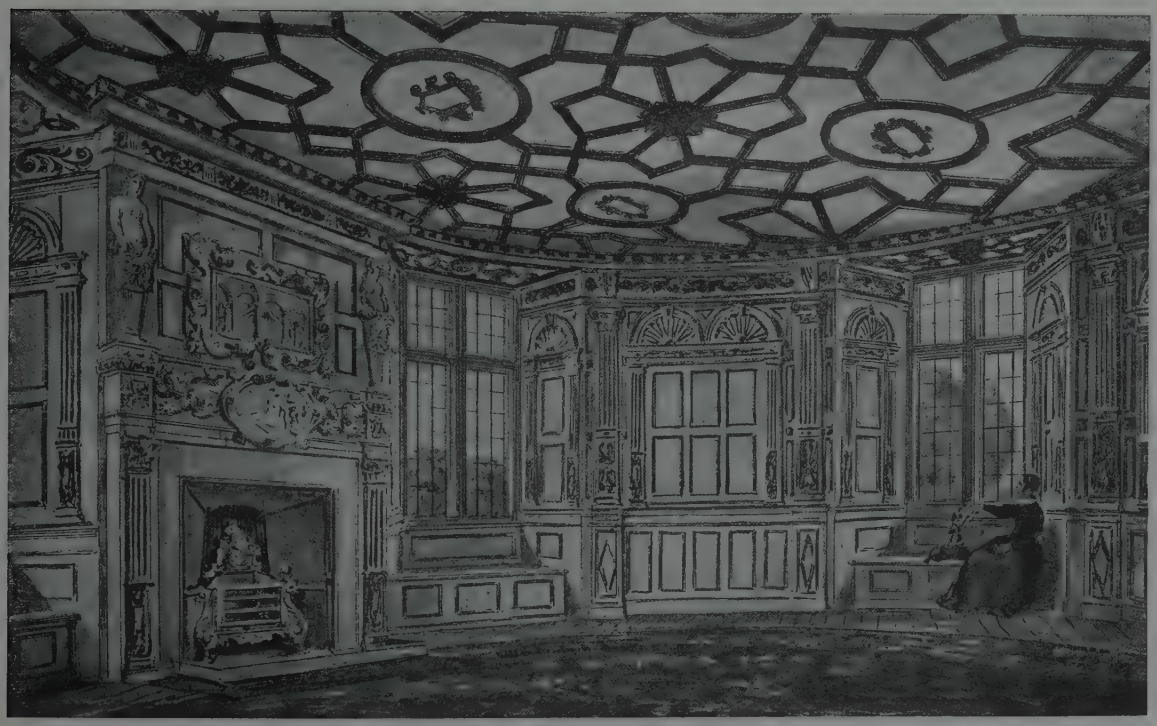


FIG. 8. A ROOM IN LONGFORD CASTLE, WILTSHIRE
Early Years of Seventeenth Century *From a drawing by C. J. Richardson*

FIG. 9. THE JOB ROOM, BRADNINCH, DEVON. *Late Sixteenth Century*

FIG. 10. THE LONG GALLERY, ALBYNS, ESSEX. *Circ.* 1620
(The doorways date from the early eighteenth century)

FIG. 11. THE OAK ROOM, ALBYNS, ESSEX. *Circ.* 1620

FIG. 12. THE SOUTH ROOM ON THE GROUND FLOOR, SLYFIELD, SURREY
Mid-Seventeenth Century

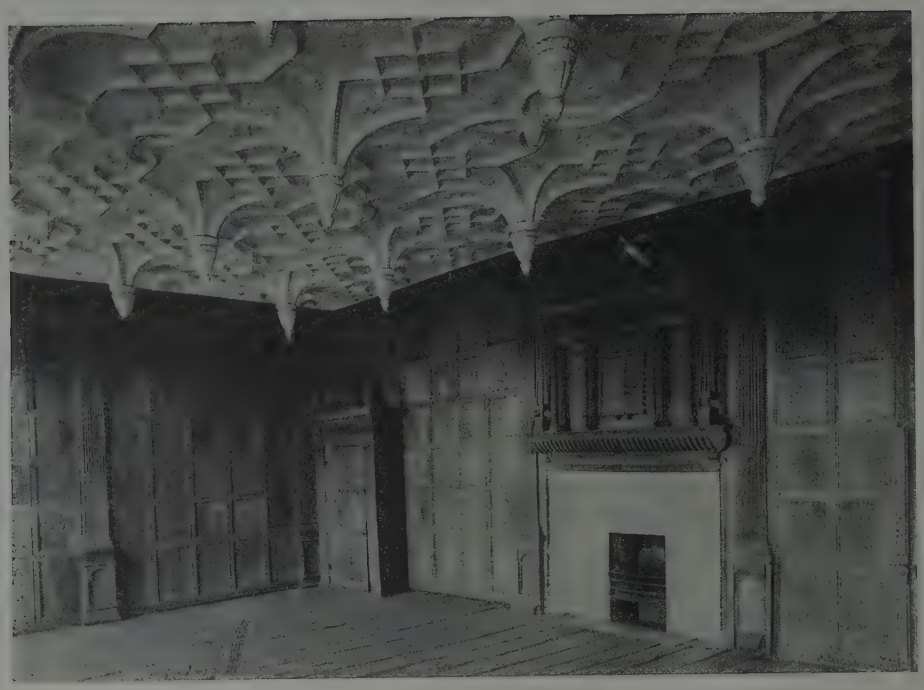


FIG. 13. MOOR HOUSE, SUSSEX. *Early Seventeenth Century*

FIG. 14. CREST ROOM, ALBYNS, ESSEX

The wainscot, dating from the late sixteenth or early seventeenth century, is painted with charges from the Abdy arms. In the pediment above the stone fireplace (of late sixteenth-century date) is painted the arms of Abdy impaling Gayre (*circ.* 1654)

FIG. 15. THE OAK ROOM, BADMINTON, GLOUCESTERSHIRE (removed from Troy House, whither it had been brought from Raglan). *Circ.* 1625

FIG. 15A. CARBROOK HALL, NEAR SHEFFIELD. *Carolean*

FIG. 15B. BENTHALL HALL, SHROPSHIRE. *Circ.* 1635

FIG. 16. THE WHITE PARLOUR, HOLLAND HOUSE. *Circ.* 1624

From a Lithograph by C. J. Richardson

II

FOREIGN INFLUENCES

THE ITALIAN INFLUENCE—THE INFLUENCE OF THE LOW COUNTRIES—THE JACOBEAN STYLE—FRENCH AND ITALIAN INFLUENCES IN THE REIGN OF CHARLES I.

TO the "taste of the upper classes for foreign things alone," which is animadverted on by Richard Mulcaster,[1] is due the formative foreign influences of the sixteenth century in England. During the reign of Henry VIII., the influence of the Italian Renaissance was grafted into the native stock, and the history of English decoration from this time onward is the record of an imperfect but progressive assimilation. Foreign travel began in the reign of Henry VIII., and Hoby remarked on the number of Englishmen he met in every Italian city. Many minor Italian artists and craftsmen figure in building accounts, and Italian artificers were admired in Tudor England as being "the finest and most inventive workmen of all others."[2] Of the immigrant Italians, Torregiano,[3] who was entrusted with the making of Henry VII.'s tomb, was the most celebrated; of the immigrant Germans, Holbein. The contract for King Henry VII.'s tomb was made in 1512, and it was finished some time before 5th January 1518-19. Another Italian, Benedetto da Rovezzano,[4] probably came to England before 1524 and contracted with Wolsey for a magnificent tomb, which was not to be inferior in workmanship or cost to that of King Henry VII. But Wolsey was not to lie beneath the tomb he had ordered; Henry VIII. confiscated the monument, and work on it was resumed by Benedetto and his assistant, Giovanni da Maiano, who modelled the terra-cotta roundels of Roman emperors at Hampton Court.

Toto del Nunziata,[5] who is believed to have been the chief decorative artist employed at Nonsuch, was nearly forty years resident in England, and Nicholas Bellin, called "moulder" as well as "paynter," who had worked at Fontainebleau, was also for a considerable time in this country. Names of other Italians, Girolamo da Treviso,[6] Guido Mazzoni or Paganino, and others appear in the King's service, but their work

[1] *Positions*, p. 211.

[2] W. Thomas, *The Histoire of Italie*, 1549.

[3] Torregiano died in 1528.

[4] Alfred Higgins, "On the work of Florentine sculptors in England in the early part of the sixteenth century," *Archæological Journal*, September 1894, pp. 138-98.

[5] Toto del Nunziata, a Florentine, was naturalised in 1538, and was sergeant painter in 1543. He was still sergeant painter at the death of Edward VI. Bellin, who received a patent of denization in 1541, was engaged in 1551 on the completion of Henry VIII.'s tomb.

[6] Girolamo da Treviso (1497-1544). According to Vasari he erected buildings in the Italian style which delighted and surprised the King beyond measure.

has disappeared without a trace. Many of the lesser men were stuccoists, makers of decorative ornament, colourers of sculpture, painters of heraldic designs, badges, and accessories for masques and pageants, like the English painters of the period, but doubtless more accomplished.

The greatest of the immigrant artists was the South German, Hans Holbein, who came to England in 1526. It might have been expected that he, the master of all arts (*insignis artifex*, as Erasmus calls him), would have founded a school here. He had a practical knowledge of the various branches of the arts for which he supplied working drawings; he "modelled and carved, was excellent in designing ornaments." He invented patterns for goldsmiths' work, for enamelling and chasing of plate, arts much countenanced by Henry VIII. Of his architectural work, there remains a design for a chimney-piece, once in the collection of the Earl of Arundel, which was probably designed for the palace of Bridewell. In the upper stage are panels of ornament, a cavalry combat, and medallions of Charity and Justice; in the lower stage are Esther and Ahasuerus within a wreathed roundel, a cavalry combat and medallioned heads in the spandrels above the semicircular arch.

The surprising thing about this quite considerable immigration of foreigners is that it did not affect the architecture of England. Nonsuch was a Gothic fabric gemmed with the Renaissance statues and bas-reliefs, and the lines and principles of late Gothic architecture ruled here in spite of the acceptance of the new detail.

Italian detail was, however, adopted, and the somewhat attenuated grace of Italian ornament blended with the general lines of Northern design. In the choir-stalls of Christchurch, Hampshire, dating from about 1528, the panels forming the back are headed at the top with eccentric Renaissance devices, and the medallioned heads are varied here and there by Gothic detail. Pure Renaissance detail appears on the tomb of Henry, Lord Marney, in Layer Marney Church, and the similar work at Oxburgh (Figs. 1 and 2), on the Countess of Salisbury's chantry, Christchurch, and elsewhere in the south-eastern counties of England, especially in the neighbourhood of Winchester and of Southampton, a town which was for two centuries the centre and port of Italian trade in England.

The largest and most complete early Renaissance work in spirit and execution, however, is the screen in the chapel of King's College, Cambridge, which must have been made between 1532 and 1536, from the presence of the initials and badge of Anne Boleyn, but there is unfortunately no record of its construction. But with this exception, the extant early Renaissance ornament appears to be the work of some Italianate Low Countryman or Englishman rather than of an itinerant Italian. The ingredients of Italian ornament of the cinquecento are there—the candelabra, the vases, the wreathed and medallioned heads, the foliage—but there is an odd incongruity in the tentative northern treatment of the human figure; the "nakyd chyldren"[1] of the accounts of the building of Hampton Court oddly translate the Italian *putti*. The medallioned heads vary from presentment of Roman emperors and oriental potentates (such as are frequently illustrated during the early Renaissance by continental engravers) to entirely fantastic personages grotesquely treated (Fig. 51).

[1] November 1535. "In the Kynges long gallery Ende a border of antyke wyth nakyd chyldren, the antyke all gylte, the fyld layde with fyne byse," quoted in E. Law, *Hampton Court*, vol. i. p. 365.

The Italian influence was partial and transient, depending, as it did, on the limited activity of a number of highly skilled craftsmen, and with the close of the first half of the century there is an end of detail of unmixed Italian origin. The succeeding influence from the Low Countries was longer-lived, and spread to every nook and corner of the country. This was to some extent due to the close religious and commercial ties between England and the Low Countries during the second half of the sixteenth and early seventeenth century; but to a much greater extent to engravings and pattern books, to the importation of furniture, monuments, and carved wainscot. Italy was far off and was not an exporting country; while the Low Countries, with the port of Antwerp as its fair and focus, was our nearest and best market.

The Flemish immigration, which was not then due to religious persecution, was already an offence to Londoners in Henry VIII.'s reign. The fire burst into flame in the evil May Day riots against the strangers and artificers who resided in the realm, to the great detriment of the English craftsmen, who could "scarce get any living." A certain John Lincoln, who led the disaffected Londoners, complained that "the Dutchmen bring over iron, timber, leather, and wainscot ready wrought; nails, locks, baskets, cupboards, stools, tables, chests, and painted cloths, so that if they were wrought here Englishmen might get something by it."[1] The rioters rose on the night of the 30th April 1517 and looted the houses of the stranger artificers. The uprising was unsuccessful, and Low Country immigrants and goods continued to pour into England by way of Antwerp. Guicciardini gives a valuable account of the extent and value of our trade with Antwerp in 1568. To England Antwerp exported jewels, wrought silks, tapestry, glass, small wares made of metal, and household furniture, among other commodities, and the annual importation into Antwerp about this date amounted to more than 200,000 pieces, a sum which was invested in Low Country goods adapted for the English market.

The correspondence of Sir Thomas Gresham and his agent, Richard Clough, shows to what a surprising extent English buildings were indebted to the Low Countries in the matter of design, decoration, or materials. Sir Thomas employed a Fleming, Henryk, for the building of the Burse, or Royal Exchange,[2] and all the materials, down to the statue of Queen Elizabeth and the paving stones, were shipped from Antwerp under his direction. The Royal Exchange was not the only building the Flemish master workman had a hand in, for Gresham[3] lent him to Cecil in the latter part of 1567. Richard Clough, who had lived in Flanders, built his small house, Bachegraig,[4] in Denbighshire, in the Flemish style, and of Flemish materials.

The decoration of the great English houses was often finished off by Low Countrymen like Henryk, who would submit patterns, "platts," and models for a bay window, a chimney-piece or a porch, with a greater knowledge of the prevailing style of

[1] Hall, *The triumphant reigne of Kynge Henry the VIII.* (ed. Whibley), 1904, vol. i. p. 156.

[2] The foundation of the Royal Exchange was laid on 7th June 1566.

[3] Burgon, *Life and Times of Sir Thomas Gresham*, 1839, vol. ii. p. 503.

[4] Bachegraig is illustrated in the *Life and Times of Sir Thomas Gresham*, vol. ii., Plate II. The roof is pagoda-shaped and Flemish in character. In a Welsh elegiac poem we read:—

"At Bachegraig he reared a stately pile
Of strong materials, which he brought from Antwerp,
Thence, too, his mansion's marble pillars came."

ornament than Englishmen could then show; and the execution of the carved detail was no doubt often given to the more highly skilled Low Countryman. For the wainscoting of the hall [1] of Queen's College, Cambridge, in 1531, two or three carpenters were employed, the arms of benefactors and medallioned heads being executed by Giles Fambeler and Dyrik Harrison, names which have a foreign sound. At Hatfield [2] the joiners' work, wainscoting, and designing of the chimney-pieces were given to one Jenever, a "Dutchman," living in London, while Hoocker, of St Martin's Lane, who made the turners' work, was probably of the same nationality.[3] Bernard Jansen or Janssen, stone-mason and tombmaker,[4] was employed at Audley End. A certain Giles de Witte,[5] "marbeller," was at work at Cobham in 1594, and the porch and marble chimney-piece in the picture gallery [6] (Fig. 32) show their Flemish origin.

Woodwork and weaving were the most common occupations of these immigrants. In an epitome of the returns of the city companies in 1583, one hundred joiners and seventy-three weavers head the list of occupations.[7] Besides these humble craftsmen a group of Low Country artists, sculptors, and painters in London worked together in the late sixteenth and early seventeenth century. Maximilian Coult or Colt,[8] a sculptor from Arras, settled in England at the close of Elizabeth's reign and was appointed master carver to James I. The two Cuers or Cures, father and son, were also sculptors and marble-masons; the elder,[9] Cornelius (who was of Dutch origin), master mason to Queen Elizabeth, was employed in the monuments to Mary, Queen of Scots, and Elizabeth, while his son, William Cure, succeeded him as master mason to James I., and completed the monument to Mary, Queen of Scots. The marble-mason was the purveyor of marble chimney-pieces of which examples closely similar in design are found in great houses of the early seventeenth century, such as Knole, Bramshill, Hatfield, and Charlton in Kent (Fig. 208). The fact that Cornelius Cuer [10] was paid for stones for the chimney-piece in the drawing chamber at Knole, indicates the Low Country origin of these designs in which panelling of contrasting marbles were employed.

A later designer of monuments, Nicholas Stone,[11] though of English birth—he was the son of a Devon quarryman—was closely connected with Holland by training. About the time of James I.'s accession, he entered the workshop of Pieter de Keyser, a monumental mason of Amsterdam, whose daughter he married and with whom he had close business ties. Though he did a certain amount of work as an architect it is chiefly by his monuments that he is now best known; and one of his earliest

[1] Willis and Clark, *Architectural History of Cambridge*, Cambridge, 1888, vol. ii. pp. 44-45, and Appendix, p. 61.

[2] Completed in 1611.

[3] *Victoria County History of Hertfordshire*, London, 1912, vol. iii. p. 96, S.P. Dom., James I., vol. lxiii. No. 88 (1).

[4] Fl. 1610-1630.

[5] His name as a "Dutchman, born at Bridges in Flanders, marbeller," appears among the "strangers forreiners abiding in London, April-May 1593." Kirk, "Records of Aliens in London," *Proc. Soc. Huguenot* (1907), p. 445.

[6] Dated 1599.

[7] Kirk, "Returns of Aliens" (1571-97), *Proc. Soc. Huguenot*, 1902, Preface.

[8] Colt's name was originally Poultrain, and in early life he is often described as Powtran or Poutraine, *alias* Colt. Colt is met with as late as 1641, when he was imprisoned in the Fleet.

[9] *D.* 1607.

[10] Jackson, *The Renaissance of Roman Architecture*, p. 122.

[11] *B.* 1586.

works is the monument to Sir Francis Vere in St John's Chapel, Westminster Abbey—a bier of black marble, carrying armour, which is borne by four kneeling knights carved in alabaster, which is on the same plan, as has been pointed out, as the tomb to Engelbert, Count of Nassau, at Breda by Pieter de Keyser. Stone's work is always interesting and individual, influenced by his Dutch apprenticeship. The Civil War broke in upon Stone's activities, and the items in his note-book are very meagre after 1641.[1] These are cases where there is documentary evidence of Low Country influence. In other cases, as in the chimney-pieces in the library at Rothamsted, though there is no direct evidence of Flemish handiwork, there is a strong presumption of it from the character of the work and the Flemish connections of the Witterwronges.[2] Even when the Low Countryman did not carve the tomb or chimney-piece with his own hand, Englishmen fell back upon and adopted the designs of Flemish and German pattern books by Bluom,[3] Dietterlein, and De Vries.[4] De Vries's pages of strapwork, diversified by fruit-swags and grotesque masks, his cartouches and odd terminal figures (Figs. 26, 29), must have been invaluable to the untravelled Englishmen, called upon to design a screen or chimney-piece. These engravings published at Antwerp usually bear no date, but as de Vries resided at Antwerp from 1563 to 1570, and again from 1575 to 1585, it is probable that his books of design date from his connection with Antwerp, and would be readily accessible to English craftsmen during the great building period of the late sixteenth and early seventeenth century. His *Architectura*, published in 1577, marks the beginning of the phase of Low Country design in England, first observable in Wollaton House (built in 1580), and dominant later in the early seventeenth-century houses, such as Audley End, and Charlton House in Kent. There is something jarring in the incoherent profusion in de Vries's designs (Figs. 26, 29), and their simplification by John Smithson (Figs. 30, 33) is characteristic of the English temper. It is significant that the houses that are distinctly Flemish in decoration are situated in the south-eastern counties and in easy reach of London, the centre of the foreign colony. The designs of the Utrecht firm of Crispin van de Passe (Fig. 18), at the head of which is the elder Crispin,[5] was represented in London by Simon and Willem de Passe, the former between 1616 and 1621, the latter filling his place after 1621 and remaining in London until his death in 1637.

At Antwerp, then the great commercial centre of Western Europe, "the number of patient and more or less skilful hands employed between 1560 and 1640 in cutting images on plates of copper for the rolling press passes belief." . . . Maps, illustrations to books of history, topography and travel, allegorical and emblematic frontispieces and title-pages to books, decorative borders or compartments enclosing subjects of history and myth, patterns for the sculptor, joiner, and architect poured without stint from these ateliers.

The dependence of the craftsman upon pattern books can be gauged by comparing

[1] A. E. Bullock, *Some Sculptural Works of Nicholas Stone*, A.D. 1596-1647, London, 1908.

[2] The house was bought in 1623 by the widow of a refugee from Ghent, Jacques Witterwronghele.

[3] Bluom's work, published at Zurich in 1550, is declared on the title-page to be useful to painters, sculptors, workers in brass or wood, masons and statuaries. It was translated into English in 1608.

[4] Jan Vredeman de Vries, 1527-1608.

[5] The elder Crispin van de Passe had worked in Cologne, whither he had migrated not later than 1594. By 1612 he was settled in Utrecht, and remained there until his death in 1637.

the ornament at Charlton House in Kent with Abraham de Bruyn's panels of figures and animals in grotesque ornament round a central cartouche containing a mythological scene. An oval medallion entitled Medusa figures in the upper stage of the chimney-piece in the white drawing-room; a medallion of Danæ in the south-east bedroom (Figs. 16B, 24, 25). The ornament surrounding the oval medallion of the sacrifice of

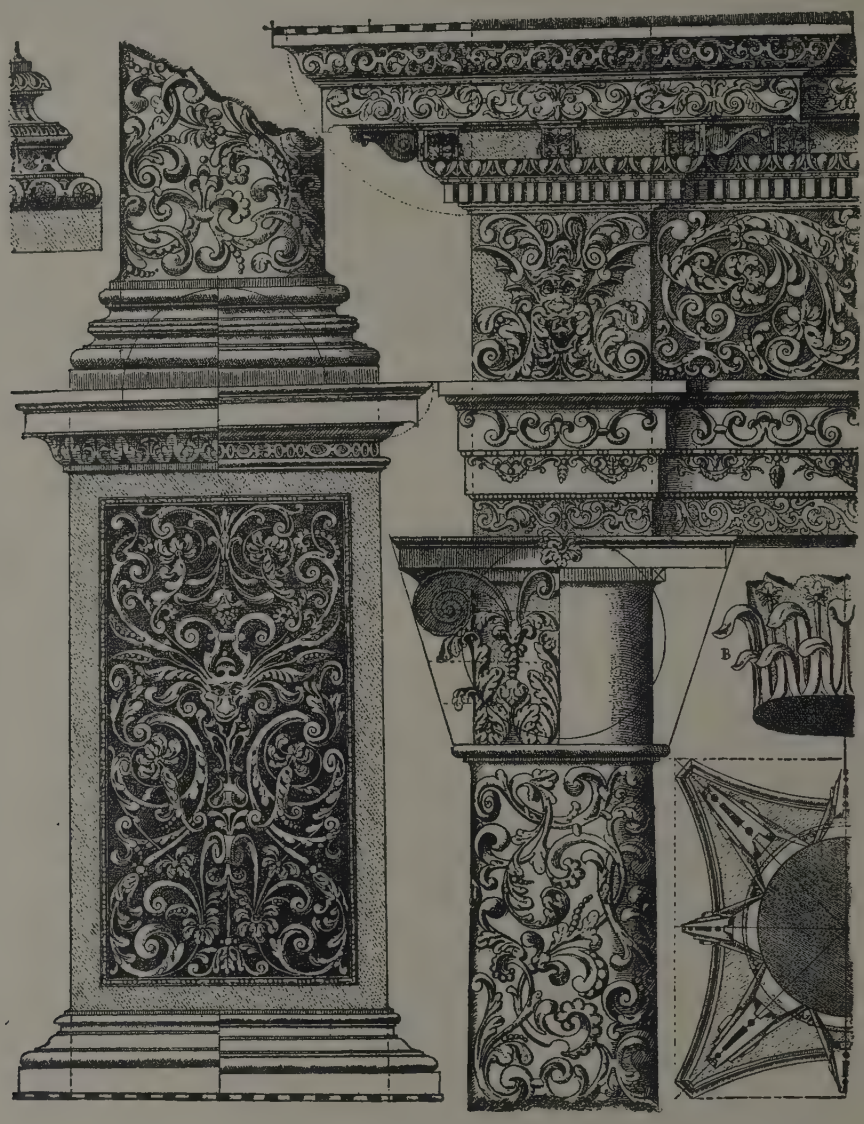


FIG. 16A. DETAIL OF CLASSIC ORDER ENRICHED WITH RENAISSANCE ORNAMENT *By J. Vredeman de Vries*

Isaac, in the upper stage of the chimney-piece in the state drawing-room at Boston House, Brentford (Fig. 19), is taken from Abraham de Bruyn's panel entitled Andromeda in the same series. Details of the ornament surrounding the medallion of Danæ in the south-east bedroom at Charlton are borrowed from the same series.

It is natural that, based as this detail is upon de Bruyn, its relative refinement and expertise should have been commented on: "The primitive views on anatomy,

and the somewhat barbarous treatment common to so much carved work of the Elizabethan and Jacobean periods are (according to an authority [1]) not altogether lacking in these mantelpieces, but they are decidedly more thoughtful in design and expert in handling" than in many other examples.

The Renaissance was elaborated by the Flemings in their own way. As in art they were unable to make a large, free gesture on design, but contented themselves with the fabric of complex detail, so in the details of architecture and decoration they specialised in strapwork, enlivened with small grotesques (Figs. 19, 26, 92), in minute surface enrichment, in eccentricity of outline in features such as terminal caryatides, and in the representation in paint of Italian marbles.

Elizabethan work is like the Elizabethans themselves, outspoken, turbulent, energetic. The orders, used in the crudest fashion and seen through the medium of Flemish pattern books (Fig. 16A), are a frequent feature of interior decoration, and with them grotesque terminal caryatides and strapwork. "Regular columns," as Walpole writes, "with ornaments neither Grecian nor Gothic, and half embroidered with foliage, were crammed over frontispieces, façades, and chimneys, and lost all grace by wanting simplicity." [2] Audley End struck an Italian visitor in Charles II.'s reign not as classic building, but as inclining "to the Gothic, mixed with a little of the Doric and Ionic." [3] Pillars were placed on pedestals, and the orders were assimilated in character, the Doric being in many cases as decorated as the Corinthian. The shafts were enriched with surface carving or broken by faceted or sculptured bands until the reign of Charles I.

In the reign of Charles I., allied by marriage with France, there is evidence of two French architects practising in England, Solomon [4] and Isaac de Caux, and Barbet's designs for chimney-pieces were laid under contribution by Inigo Jones. The presence in England of the French sculptor, Hubert le Sueur, "his majesty's servant, now dwelling in St Bartholomews's, London," and the "best statuary that ever this country enjoyed," [5] and an Italian, Francesco Fanelli (who describes himself as "Scultore de Re della Gran Bretagne"), witness to the new bias towards the art of France and Italy, and there are Italian features, pergolas, grates, Italian windows and doors, in the designs of Smithson. But this new development of English art was checked by the outbreak of civil war.

[1] *Country Life*, 8th May 1909.

[2] *Anecdotes of Painting in England* (ed. Wornum), vol. i. p. 128.

[3] Magalotti, *Travels of Cosmo, Grand Duke of Tuscany* (in 1669), 1821, p. 204.

[4] Solomon de Caux was at work at Wilton, and was paid in 1612 for works done at Greenwich and Somerset Gardens. Walpole, *Anecdotes of Painting in England* (ed. Wornum), vol. i. p. 233, note.

[5] He supplied the statues of Charles I. and Henrietta Maria at St John's College, Oxford.

PANEL OF GROTESQUE ORNAMENT, WITH CENTRE MEDALLION OF ANDROMEDA

The grotesque ornament is used in the chimney-piece at Boston House, Brentford. (Fig. 19)

PANEL OF GROTESQUE ORNAMENT, WITH CENTRE MEDALLION OF MEDUSA

This medallion forms the centre of the upper stage of the white drawing-room chimney-piece, Charlton House. (Fig. 207)

FIG. 16B. TWO LATE SIXTEENTH-CENTURY DESIGNS FOR ORNAMENTAL PANELS *By Abraham de Bruyn*

FIG 17. DESIGN FOR A PANEL BY LUCAS VAN LEYDEN. *Dated* 1527

FIG. 18. DESIGN FOR A MEDALLION BY CRISPIN VAN DE PASSE. (*Subject*, Ignis)

FIG. 19. UPPER STAGE OF CHIMNEY-PIECE, THE STATE ROOM, BOSTON HOUSE, BRENTFORD. (Subject of centre panel, The Sacrifice of Isaac.) 1623
(*See* Fig. 16B)

FIGS. 20 AND 21. TWO STONE TABLES IN THE TOWER, LACOCK ABBEY, WILTSHIRE. *Circ.* 1550

FIG. 22. DETAIL OF STATE-ROOM CEILING, BOSTON HOUSE, BRENTFORD

FIG. 24. DANÆ, one of a set of six panels of grotesque ornament surrounding a central cartouche containing a mythological scene *By Abraham de Bruyn (circ. 1575)*

FIG. 25 UPPER STAGE OF CHIMNEY-PIECE, THE SOUTH-EAST BEDROOM, CHARLTON HOUSE, KENT. (Subject of centre panel, Danæ) *Early Seventeenth Century*
(*See* Fig. 16B and the centre panel in Fig. 24)

FIG. 26. DESIGN FOR AN ORNAMENTAL FRAME
Late Sixteenth Century *By J. Vredeman de Vries*

FIG. 27. CAST MEDALLION OF ALEXANDE
FROM THE OLD PALACE, BROMLEY-BY-BO
(*See* Fig. 28)

FIG. 28. HEAD OF A WORTHY (JOSHUA). *Dated* 1594
By Nicolas de Bruyn

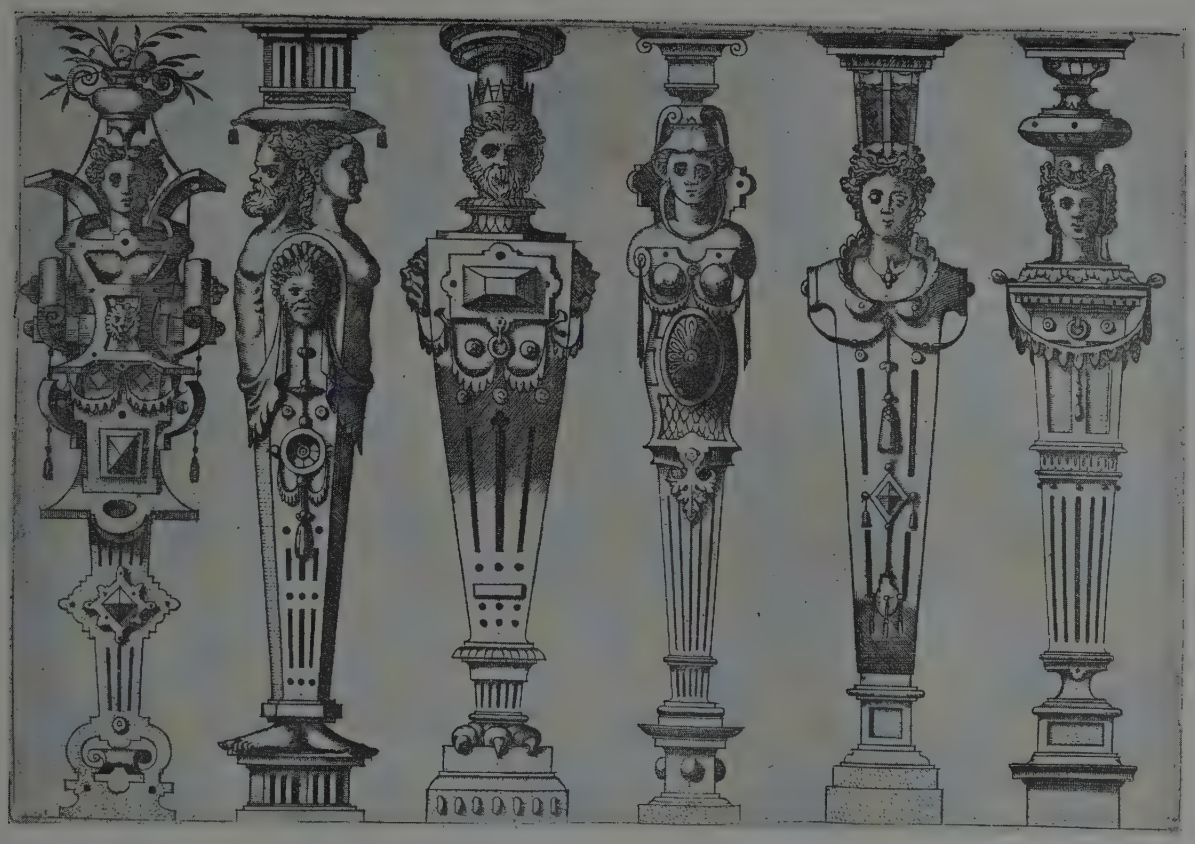


FIG. 29. DESIGN FOR GROTESQUE PILASTERS

Late Sixteenth Century *By J. Vredeman de Vries*

FIG. 30. DRAWING OF A CHIMNEY-PIECE WITH CARVED FRIEZE AND TERMINAL FIGURES AS SUPPORTS. (Smithson Collection)

FIG. 31. PLASTER MEDALLION FROM THE QUEEN'S BOUDOIR, KEW PALACE. (Subject, *Auditus*) 1631

FIG. 32. CHIMNEY-PIECE IN THE LONG GALLERY, COBHAM HALL, KENT. *Dated* 1599

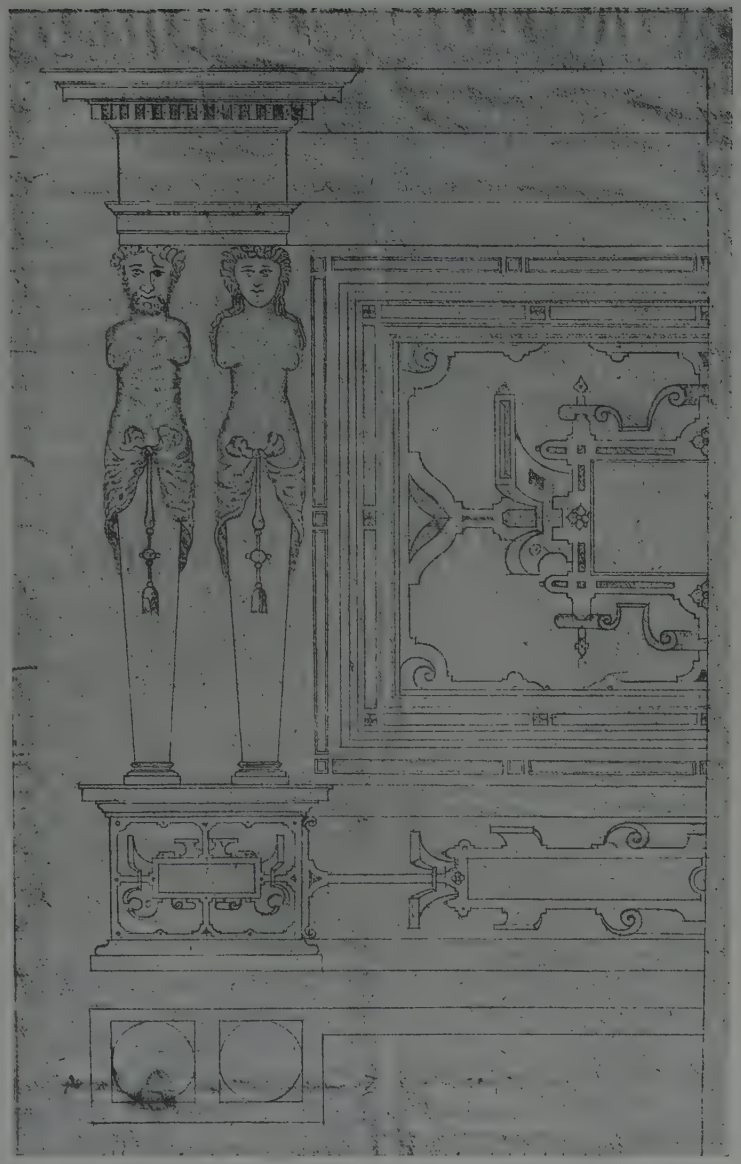


FIG. 33. HALF ELEVATION OF A WALL-TOMB
Early Seventeenth Century (Smithson Collection)

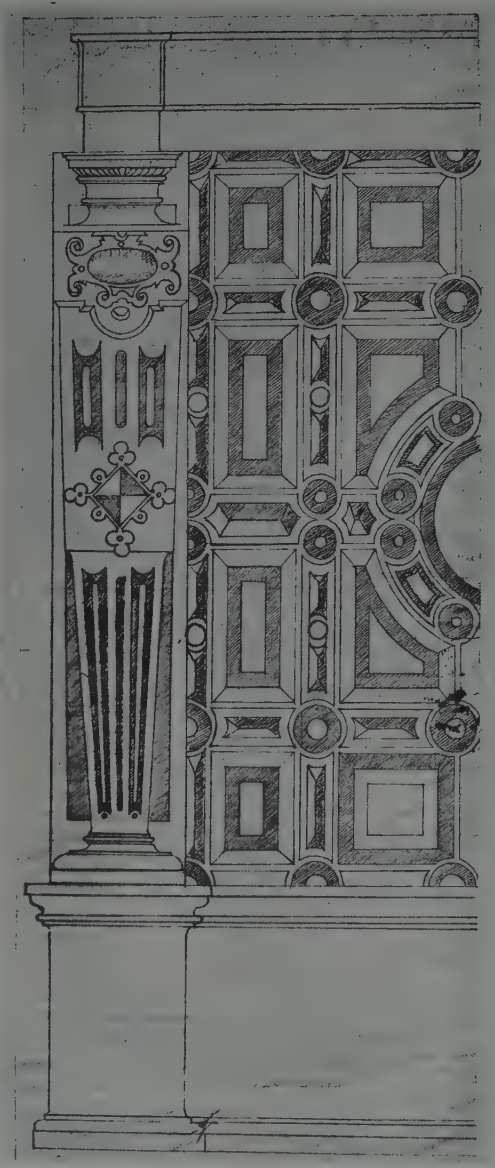


FIG. 34. HALF ELEVATION OF PANELLED CABINET
Early Seventeenth Century *By John Smithson*

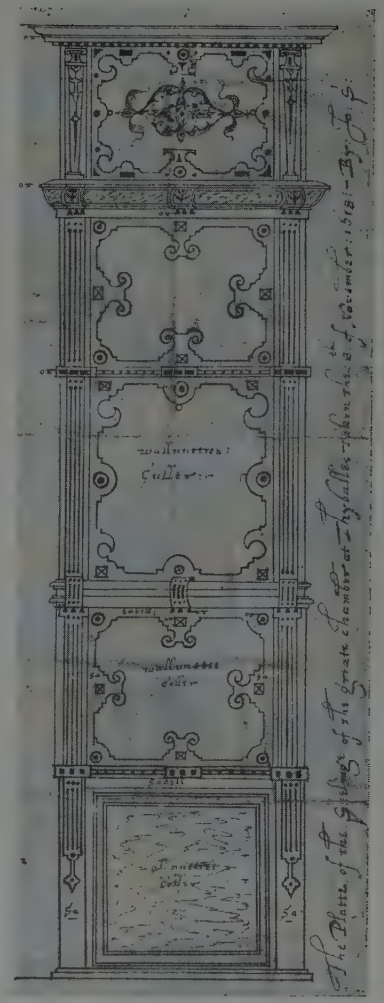


FIG. 35. DESIGN FOR WAINSCOT OF THE GREAT CHAMBER AT THEOBALD'S. *Dated* 1618
By John Smithson

(1)

(2)

(3)

FIGS. 36, 37, 38. MEDALLIONS FROM CEILING, BOSTON HOUSE, BRENTFORD

Subjects: (1) *Auditus.* (2) *Aqua.* (3) *Tactus* *Dated* 1623

FIG. 39. DETAIL OF CEILING, THE STATE ROOM, BOSTON HOUSE, BRENTFORD. *Dated* 1623.

FIG. 40

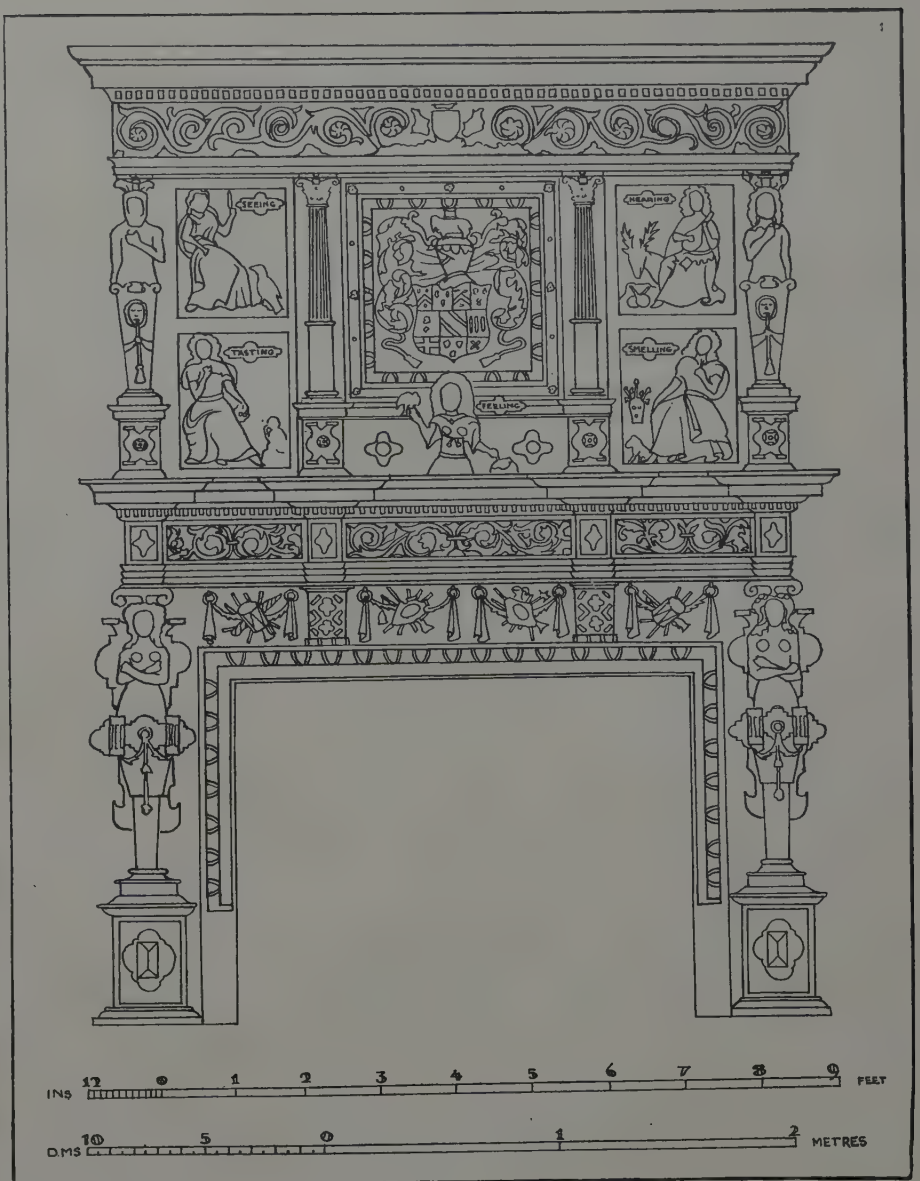


FIG. 41

CHIMNEY-PIECE FORMERLY IN JOHN LANGTON'S HOUSE, WELSH BACK, BRISTOL (now removed to the Assize Courts, Bristol).
Subjects on the upper stage, *the Five Senses*. *Dated* 1626

III

WOODWORK

CLINKER-BOARDING—EARLY TUDOR PANELLING—LINENFOLD—MEDALLION HEADS—LATE TUDOR PANELLING—THE ORDERS—THE INFLUENCE OF THE ARCHITECT—JACOBEAN WAINSCOT—CONSTRUCTION—COLOUR DECORATION

WAINSCOT

ENGLISH craftsmen have in the best periods of our architecture turned readily to working in wood, trained as they were in the Middle Ages in the building of timber-framed houses and the framing of timber roofs for churches and halls. And when the open roofs and timber houses were no longer the rule, the joiner found full scope in the oak wainscot whereby rooms were "made warme and more close than otherwise they would be."[1]

The earliest wainscot recorded appears to have been plain boards, fixed side by side and painted; and there exist rare examples of narrow overlapping boards, or "clinker-boarding," nailed to the wall, as in the porch of the Guildhall at Lavenham. Framed panelling of the Gothic period is distinct from this earlier arrangement of clinker-boarding or painted boards. A substantial framework of uprights and cross-pieces enclosed long narrow panels, which were enriched with cusping or with painting. The length of wainscot panels was reduced in the early Renaissance, and the panel became an oblong of which the height is not much greater than its width. In the early sixteenth century the panel was ornamented with various devices, of which the best known is the "linen pattern," or "linenfold," so called from the ornament resembling (at any rate, in certain examples) a piece of material arranged in vertical folds upon it. There is no reason to suppose that the device in its original form was derived from folded drapery. The linenfold does not appear in manuscripts earlier than the middle of the fifteenth century, and is first represented with a single rib dividing off the ornament into two folds.[2] "Wavy woodwork"—*lignum undulatum*, or "*septum undulatum*"—is the term used in certain college accounts.[3] In certain examples, however, the folded drapery is given an incised or relieved border, based on the selvedge or borders of the woven fabrics of the period; and, in one example, buttons and cords are carved for its suspension.[4] In certain cases the rods upon which the drapery is

[1] Harrison, in Holinshed (ed. 1807), vol. i. p. 315.

[2] *E.g.* In an illustration in *Horae B. Mar. Virginis*, which contains an autograph of Henry VII., *B.M., Add.* 17,012, a chair of state is shown with its box seat ornamented with linen panels of the one-rib pattern.

[3] R. Willis and J. W. Clark, *Architectural History of Cambridge* (1886), vol. i. pp. 266, 270.

[4] Illustration in the *Burlington Magazine*, December 1913, plate facing p. 146.

rolled project beyond the edges, and are ornamented with spiral twists or foliations, and the edges of these folds are indented and cut back into fantastic hollows.

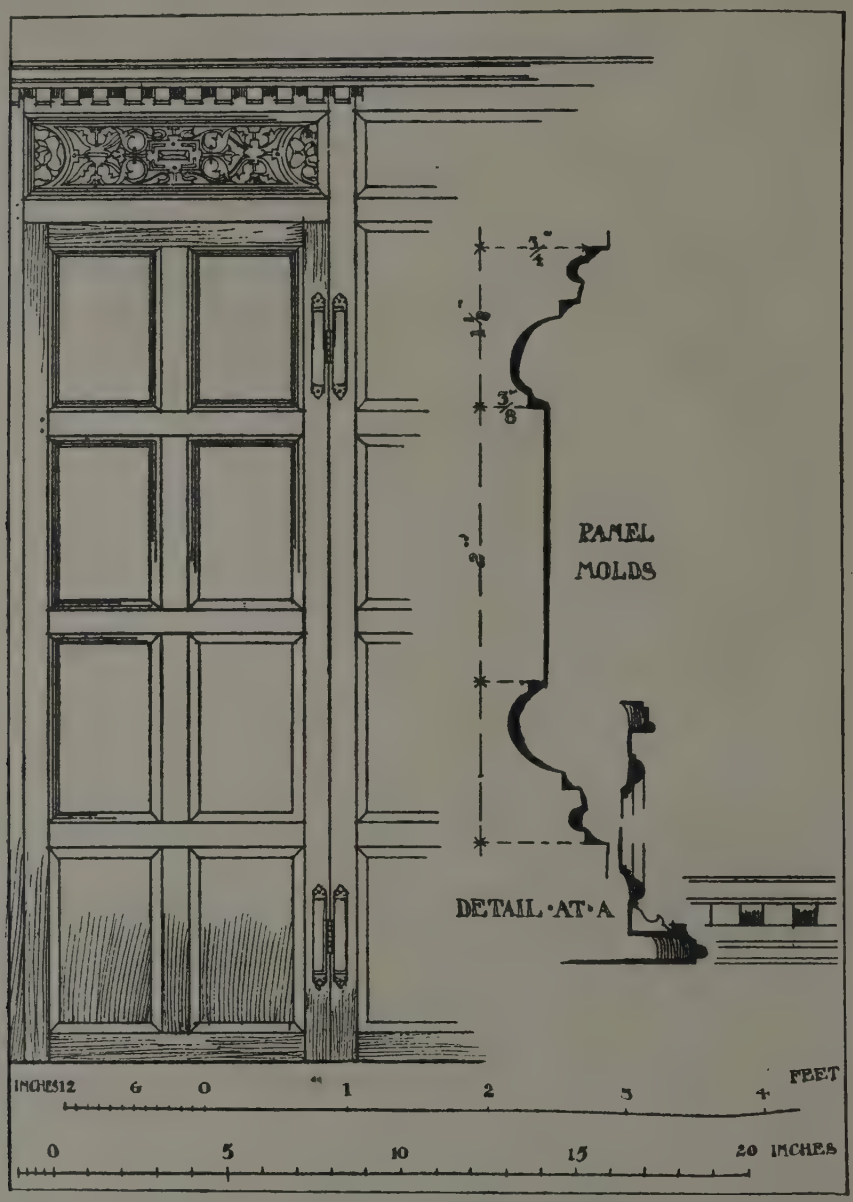


FIG. 42. PANELLING FROM A HOUSE IN FORE STREET, IPSWICH
(*Vide* also Fig. 200) *Henry Tanner, del.*

The pattern, which appears first in the northern districts of France, was in use before the sixteenth century in England.[1] Among examples that can be dated approximately by emblems and badges is the panelling at the Vyne, dating from between

[1] John Botwright (1443-74), Master of Corpus Christi College, Cambridge, caused the parlour and lower bedrooms to be panelled with linen panelling ornamented with gilt knots. R. Willis and J. W. Clark, *Architectural History of Cambridge*, Cambridge, 1886, vol. i. p. 266.

1520-1525,[1] which is crisply carved with folds rolled on spirally-twisted foliated rods, and with royal badges, such as pomegranates, fleurs-de-lys, roses, shields, short mottoes,

FIG. 43. FLANK OF A WAINSCOTED ROOM FORMERLY IN THE OLD NEPTUNE INN, IPSWICH

cardinals' hats, and linked initials filling in the spaces where the linenfold is cut back. Linenfold panelling was made for the hall of Queen's College, Cambridge, in 1531, in which the panels were surmounted by a frieze containing the arms of benefactors alternating with heads richly carved, and this has since been removed to the Lodge.

[1] The work cannot be earlier than 1515 when Wolsey was made a cardinal; and as the arms of Henry VIII. and Katherine of Aragon appear, it cannot be later than the date of her divorce.

Linenfold panels made about 1520 for the house of Coo, a rich Norwich merchant in Dial Yard, are remarkable for their finish and refined design, which equals any contemporary continental woodwork. The most important are the seven panels originally set over the chimney-piece, in which the owner's name, a shield bearing his merchant's mark, and the arms of the Mercers' Company appear in the cut-out spaces. The edges of the folds are cusped; and the rod foliated and elaborated at the upper and slipped at the lower extremity (Fig. 44). A drawing shows them in detail (Figs. 47, 48). A unique design of intersecting roundels filled with a grape vine design (Fig. 46(B)) (which is believed to have come from East Anglia), is in the same collection.

Medallioned heads, a *motif* of the Italian Renaissance, appear in certain panels. These are usually in profile, and fantastically designed with foliated helmets and eccentric caps and head-dress (Figs. 51, 53, 80, 81, 85). Panels containing heads within a wreath with panels filled with ornament of Italian character appear in some of the early sixteenth-century panels from Boughton Malherbe and in the hall of Magdalen College, Oxford, wainscoted at considerable expense in 1541.

At Great Fulford certain panels are dated 1534, and one is carved with the knot, the badge of the Bourchier[1] family. In some instances, portraits were probably intended, as in the carved heads of a man and woman in the wainscot on the east wall of the dining parlour at Haddon Hall.[2] In these panels the costume of the period of Henry VIII. is carefully rendered, and the figure and dress of the man is not unlike that of Sir George Vernon on the tomb of his father at Tong Church.

Another type of ornamented panel is the double-ogee scroll or strap, with ornamental fillings of various ornaments (especially the vine), which was widespread throughout nearly all north-eastern Europe during the late fifteenth century. In the wainscoted room on the first floor, formerly at Boughton Malherbe, the panels are nearly all of this type, but the panels vary in detail, some being enriched with grapes and foliage, others with ornamental cusping (Fig. 52). The date of this wainscot (about 1520) is established by a panel bearing the rebus of Wotton surmounted by the initials E. & D., for Edward and Dorothy Wotton, which are linked together by a knot.[3]

In the wainscot of flank of a wall formerly in the hall at Halnaker (Fig. 3), the panels were carved with foliated scrolls; while the doors were linen-panelled. In the panels, knots, scrolls, and devices were mingled with the cognisances of the founder, of Henry VIII., and of Katherine of Aragon. In a compartment near the centre were the royal arms, and over the doors leading to the buttery and cellar busts of men and scrolls, one inscribed "Les Bien-Venus" and the other "Come in and Dringe."

In the examples hitherto mentioned, all the panels have been carved with Gothic or quasi-Italian ornament. In the dining-room at Haddon Hall, however, the panels (with the exception of those just beneath the cornice, which are carved with coats of arms, medallioned heads, linked initials, and other devices) are plain, while during the second half of the sixteenth and seventeenth centuries the panelling was usually of plain framed repeated oblongs. Wainscot of the later Tudor period is plentiful,

[1] Sir John Fulford married in 1555 Lady Dorothy Bourchier.

[2] F. H. Cheetham, *Haddon Hall*, London, 1904, p. 103.

[3] Sir Edward Wotton married in 1520 Dorothy, *d.* 1529, daughter and co-heir of Sir Robert Read.

whole houses being sometimes lined with oak throughout. In the hall the wainscot was often carried up to about the level of the window sills, other rooms were usually wainscoted from floor to ceiling.[1] A contract between the builder of Hengrave and the carpenter for "seelying" the house shows that some of the rooms were wainscoted their full height, and others, such as the hall, for a certain number of feet,[2] the intervening space being hung with tapestry or stained cloth, or decorated with plasterwork or painting. At this date, there is no trace of dado or skirting. It might be supposed that the oak for this wainscoting was English grown, but, according to Harrison, "our wainscot is not made in England"; and it is certain that in the eastern counties, Lynn and other coast towns imported a considerable amount of oak from Norway and Denmark in planks. The oblong panels of this period are framed in narrow stiles. Variety and richness were given to the homogeneous surface by dividing it into sections by pilasters, fluted or carved, or by introducing enriched panels. The pilasters were often enriched with shallow patterns, as the room from a house in Exeter, and in the Job room at Bradninch Manor, Devonshire, where each pilaster differs in design. In one (Fig. 89), armour in use in the Elizabethan period is set out in trophies; in another, musical instruments. The framework of the panel was sometimes shaped to form a round-headed arch (Figs. 60-62), a series of such panels forming an arcade; or a composite panel was constructed to include in the centre an inner subsidiary panel, oblong or lozenge-shaped, connected by its stiles with the outer main panel. In a room at Badminton (Fig. 15), the centre diamond within the oblong panel is emphasised by a projecting faceted lozenge. In the great chamber at Gilling, the panels are divided by stiles into a lozenge-shaped centre and four triangular corner panels. At Carbrook Hall there are two tiers of large panels enclosing smaller square panels, above a tier of plain panels (Fig. 65). This composite panel construction was even further elaborated in Holland and Flanders. The general design of the wainscoting of the long gallery at Haddon Hall (1589) is a series of semicircular-headed arches, alternately large and small, divided by pilasters, and crowned by a frieze and rich turreted and embattled cornice. The base of the wainscot is plainly panelled; in the second height the pilasters are fluted, and the spaces between them enriched with geometric devices. The third height is occupied by semicircular arches, and the pilasters are here carved with scale pattern and finished with capitals of foliage filling up the spandrels of the arches. The mouldings of the wainscoting are planted on to the woodwork, and not, as in earlier work, worked in the solid. Later there is a preference for a composite panel rather than arcading, and also for skilled joinery with enrichments of split turnings. Such lathe-turned balusters, drops, beads, and spindles, sawn longitudinally, were also applied to woodwork at an earlier date in the Low Countries.

In a section of wainscot designed by John Smithson for the great chamber at Theobald's (Fig. 35), strapwork is applied to the face of the panels, which are painted a "walnut-tree colour." Variety is obtained in a few instances by the grouping of two sizes of panel, a long and a short, as in the room from the old Palace, Bromley-by-Bow (1606). At Towneley Old Hall is a small dining-room on the first floor,

[1] Christopher Sedgfeld agrees to "seall the parloure (at Chatsworth) about with French panell foure feet ten inches," in 1580. *Archæologia*, vol. lxiv. p. 357.

[2] Gage, *History of Hengrave*, p. 42.

which is wainscoted with panels set diagonally between the dado and cornice,[1] and a similar arrangement is shown in a room at Park Hall, Shropshire (Fig. 6).

There is a growing finish in detail and architectural bias in wainscoting of the reign of Charles I., which is a proof of the increasing influence of the architect. The wall is treated systematically as an order, divided into bays by pilasters resting upon pedestals (which are still enriched, as in the white parlour at Holland House, with strapwork), and surmounted by a carefully detailed frieze and cornice[2] (Fig. 16). The pilasters are not overlaid with ornamental detail, and there is a tendency to use miniature architectural forms, such as a pedimented archway or opening, as ornamental detail, as in the chimney-piece in the Jerusalem Chamber, Westminster, dating from the reign of Charles I.

There are examples of wainscoting with reserved ornament upon salient features such as the chimney-piece and doorways, the Laudian wainscot of St John's College, Oxford, and the wainscoted room formerly in the Reindeer Inn, Banbury. In the latter room the doorway and chimney-piece are treated with broken pediments, and detached columns are placed at the angles of the recess of the bay window; while the wall surface is divided by pilasters.

CONSTRUCTION

The framework of panelling is morticed and tenoned together, and pinned with oak pins. Seasoned wood was required or else, as Shakespeare notices, the panel would warp :—

> "This fellow will but join you together as they join wainscot;
> Then one of you will prove a shrunk panel and like green timber, warp, warp."[3]

Mouldings were at first cut in the solid in early examples; and the mason's mitre is used, that is, the rails abut squarely on to the stiles, and the mouldings are returned and mitred in stone-masons' method. Woodworkers' technique appears, however, in the form of the stepped moulding, in which the mouldings of both vertical and horizontal framing are stepped before the point of junction, as in the hall screen in Haddon Hall. Early in the sixteenth century, however, as in the Waltham Abbey panelling (*circ.* 1520) now in the Victoria and Albert Museum, the mouldings of the stiles die out before reaching the rails, thus allowing either a vertical or horizontal framing to be moulded in one piece. Later, instead of stopping the moulding, this was carried on to intersect with the moulding, meeting it at right angles, thus forming a mitre; and mitred mouldings, which appear in the panels from Beckingham Hall, dated 1546 (Fig. 76), were almost universally in use by the close of the sixteenth century. There is a chamfer or splayed edge at the bottom of each panel. The framework mouldings of the wainscot of the old Palace, Bromley-by-Bow, 1606, which are worked in the solid, project slightly above the surface, and are continued all round the panel (Fig. 76), not splayed at the bottom of each panel as in earlier wainscot. Applied mouldings in which a separate moulding is planted on and glued to the panel was a labour-saving contrivance that allowed scope for the mitred panels of the later half of the seventeenth century.

[1] This wainscot is dated 1628

[2] *Circ.* 1624, the date of the Holland Earldom.

[3] *As You Like It*, III. iii. 87.

Wainscot was usually coloured until the middle of the seventeenth century. The framework of the panels was frequently painted red, and the panels themselves decorated with designs in various colours. At Bramshill payment was made in 1618 for painting two chambers with "wallnut culler,"[1] but survivals of the original graining, marbling, or other colour schemes are rare.

At Boughton Malherbe there were, when Shaw visited it, considerable remains of colour decoration in the drawing-room.[2] The walls throughout were "panelled with painted wainscot, the styles black with deep blue mouldings, and gilded ornaments at the intersections." Traces of green and gold paint are still visible on the wainscot of the drawing-room at Haddon Hall, and of surviving examples, the most complete are the Kederminster Library at Langley Church, which was built in 1617, where the panels are painted with strapwork, cartouches, and landscapes (Figs. 122-126), and the gilt room at Holland House, decorated by Cleyn with the emblems of the Rich family within contoured panels—a room untouched, in essentials, from the days when it was decorated for a fête in the reign of Charles I. (Figs. 127-129).

WOODS

OAK, WALNUT, PINE AND FIR

OAK

For wainscoting and interior work, the use of oak is universal, all other woods (in Harrison's words) being neglected, "nothing but oak any whit regarded." Oak is a wood of a fine brown colour varying in shade, and shrinking considerably in seasoning. The young wood of English oak is very tough and does not combine well with glue, whereas foreign oak and that of old trees is more brittle and workable.[3] As it is invariably framed up and pinned together by oak pegs, there is no decomposition, as in modern work, owing to the use of iron nails which are corroded by the acid secreted by the wood.[4] It will be found, on examining the back of old panels, that the wood has been rent, and as oak can only be cloven on the line of the medullary rays, this method shows better figure or silver grain than when sawn on the quarter. In many examples, as in the wainscoted room at the old Palace, Bromley-by-Bow, the silver grain is dark brown and raised above the surface of the wood. These richly figured panels were, as Evelyn writes, in request until the importation of the finer-grained Norway oak[5] after the Restoration, and it will be noticed that these curiously veined woods are much in evidence in the panels, where they show to the best advantage.

[1] Sir W. Cope, *The History of Bramshill*, p. 123.

[2] These have now disappeared.

[3] Tredgold, *Elementary Principles of Carpentry* (1885), p. 57.

[4] Elwes, J. H., and Henry, *The Trees of Great Britain and Ireland*, p. 340.

[5] *Sylva*, Book I., Chap. III., § 17. "Some pannells are curiously vein'd, of much esteem in former times, till the finer grain'd Spanish and Norway timber came amongst us."

That the word wainscot[1] was applied to oak, rather than to panelling as we now use it, is evident from Harrison's description of England, in which he mentions the importation of wood from Denmark. This use of the word lingered until the early nineteenth century, when Jane Austen speaks of the old pews in the chapel of Sotherton (before mahogany pews were substituted) as "only wainscot."[2]

WALNUT

The English walnut was only planted in the late years of the sixteenth century, while the black walnut[3] was not introduced until about 1656, when it is mentioned among the list of plants grown in the younger Tradescant's garden.[4] Walnut wood, therefore, must have been imported[5]—probably from Southern and Central France[6]—for cabinet work, and its use for wainscot, as in the fine rooms formerly at Rotherwas, in Herefordshire, is exceptional.

PINE AND FIR

These soft white woods appear by records to have been employed, not as in the eighteenth century as painted wall-linings, but in their natural surface as a rarity. A parlour at Chatsworth is recorded to have been "fayre waynscotted with white wood" in an inventory of the "building" Countess of Shrewsbury; and in an inventory taken some time between 1596 and 1609 (or very shortly afterwards), the study in the great chamber of Brooke House, Hackney, is noted as wainscoted with deal.[7] Sir Bulstrode Whitelocke, ambassador to Sweden during the Commonwealth, on his return to England in 1654 brought with him a cargo of deal boards, which he mentions in his journal to have been used at Fawley Court for new flooring his hall and for wainscoting it.

[1] Low Danish, *wagenschot*.

[2] *Mansfield Park*, vol. i., Chap. IX.

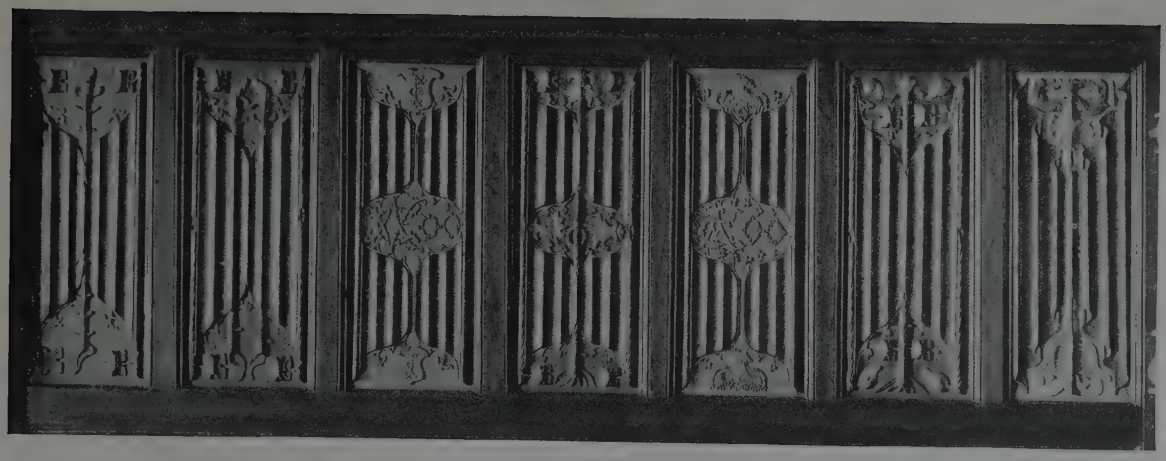
[3] *Juglans nigra*.

[4] *Museum Tradescantium* (1656), p. 147.

[5] May 1613. "I recd. out of France, 24 planck of walnuttree."—"Diary of the Earl of Cork," *Lismore Papers*, vol. i. p. 23.

[6] In Evelyn's time black walnut was imported from Virginia, and also from Grenoble.

[7] E. A. Mann, *Brooke House, Hackney*, p. 29.



(1) (2)

FIG. 44. PANELS FORMERLY OVER THE FIREPLACE IN COO'S HOUSE, NORWICH
Circ. 1520

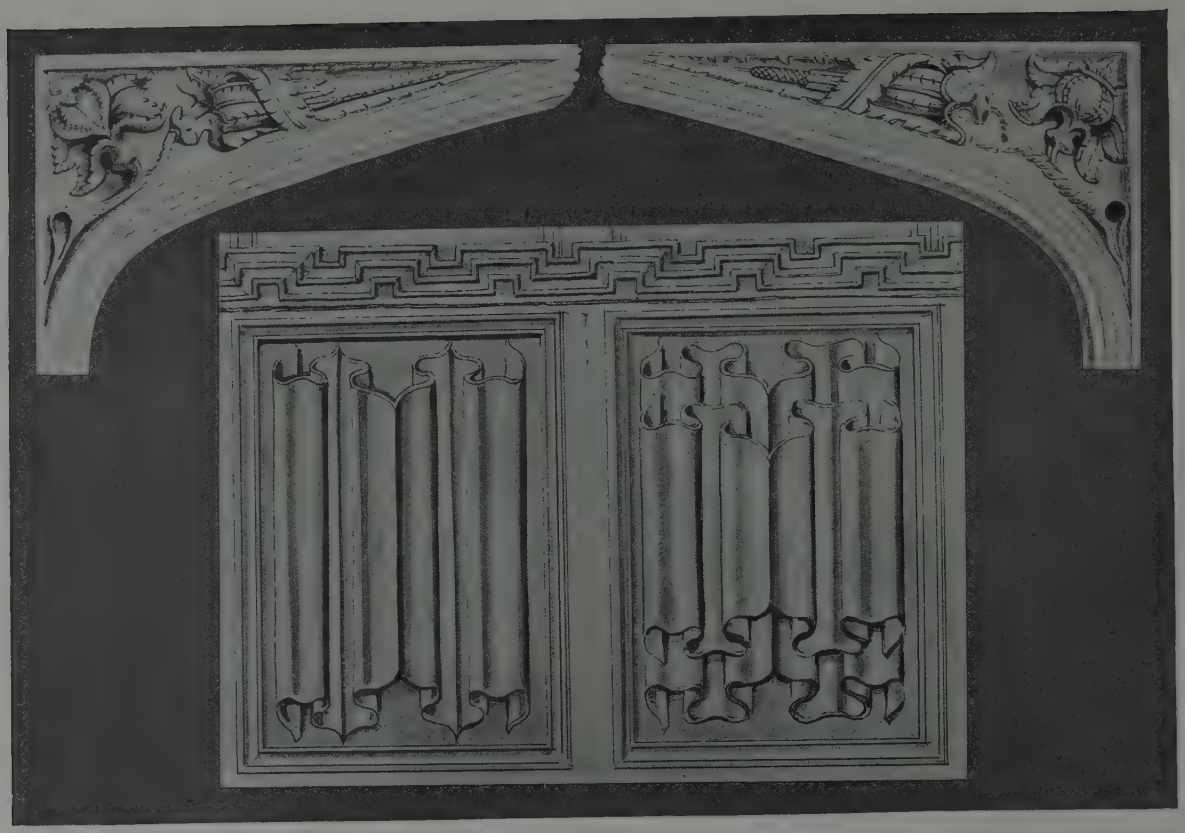
(1) Bears the name W. Coo and his merchant's mark twice repeated
(2) Bears the name A. Coo and the arms of the Mercers' Company in profile

FIG. 45. OGEE-STRAP PANELS. Probably from Norwich or the neighbourhood

(A) (B)

FIG. 46. (A) OGEE-STRAP PANEL. (B) INTERLACED CIRCLES
Probably from Norwich or the neighbourhood

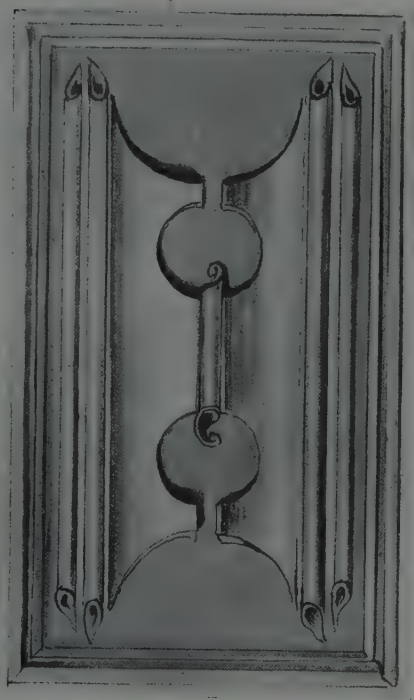
(1) Carved spandrels over the door



(2) Linenfold panels, and a portion of the original moulding in recess

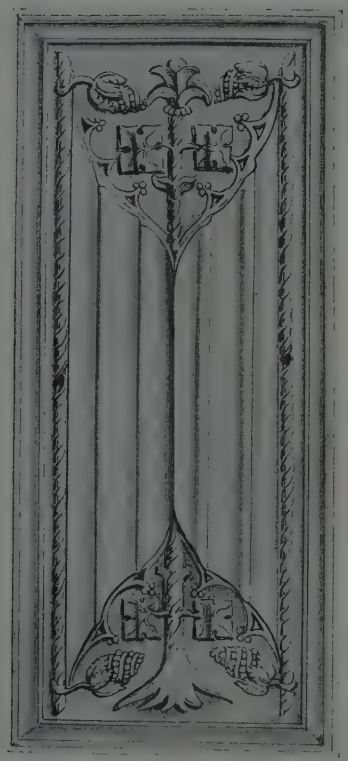
FIG. 47. PANELS FORMERLY IN COO'S HOUSE, NORWICH. *Circ.* 1520 *J. W. Winter, del.*

(1) Panel from screen dividing room



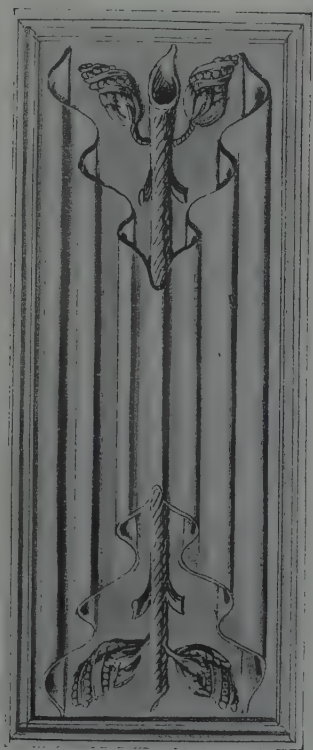
(2) Panel from back of door

(3) Panel from front of door



(4) Panel from recess

(5) Corner of room used as a closet (in 1849)



(6) Panel from recess

FIG. 48. FROM COO'S HOUSE, NORWICH. *Circ.* 1520 *From Drawings by J. W. Winter*

FIG. 49. ENRICHED STRAP PANEL. Probably from Norwich

(A) (B)

FIG. 50. PANELS, of which (B) bears the merchant's mark and initials of John Sotherton of Norwich (*d.* 1557)

(1)

(2)

FIGS. 51 AND 52. ENRICHED STRAP AND MEDALLION PANELS FROM BOUGHTON MALHERBE, KENT. *Circ.* 1520

(1) Arms, quarterly Corbye and Bamborough

(2) The engrailed saltire from the Corbye arms as filling

FIG. 53. PANEL FROM THE HALL, GREAT FULFORD, DEVONSHIRE. 1534

FIG. 54. FOUR LINENFOLD PANELS, THE RAILS AND STILES CARVED WITH GUILLOCHE. *Late Fifteenth Century.* Saffron Walden Museum

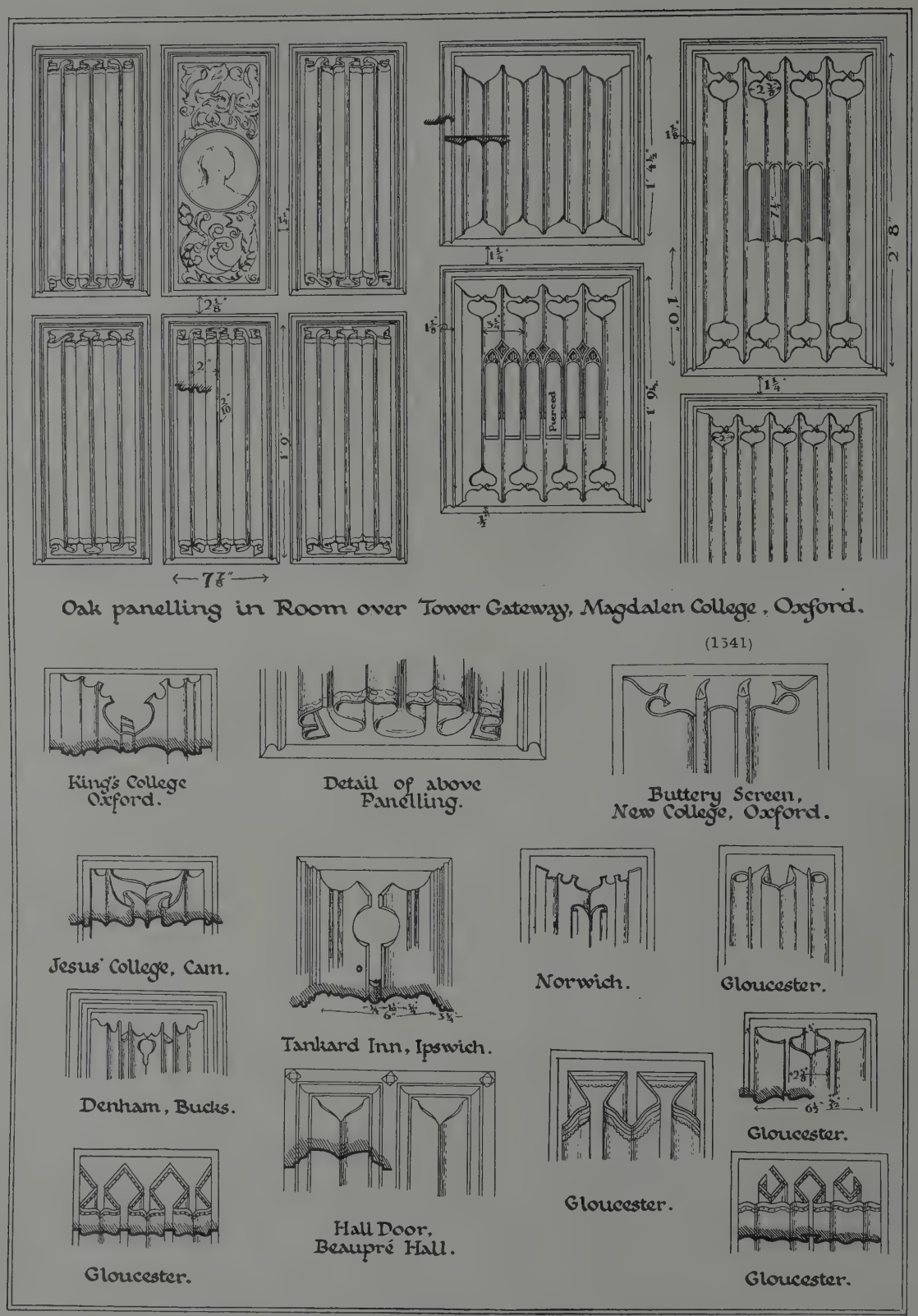


FIG. 55. DETAILS OF TYPES OF LINENFOLD PANELS

Geoffrey Higgins, del., after J. C. B.

FIGS. 56 AND 57. PANELLING IN THE HALL, GREAT FULFORD, DEVON

The panelling dates mainly from 1534; but one panel is carved with the Bourchier knot, dating from the marriage of Sir John Fulford in 1555 to Lady Dorothy Bourchier. In the chimney-piece are arranged caryatid figures and a panel of Elizabethan date. *See* Fig. 88

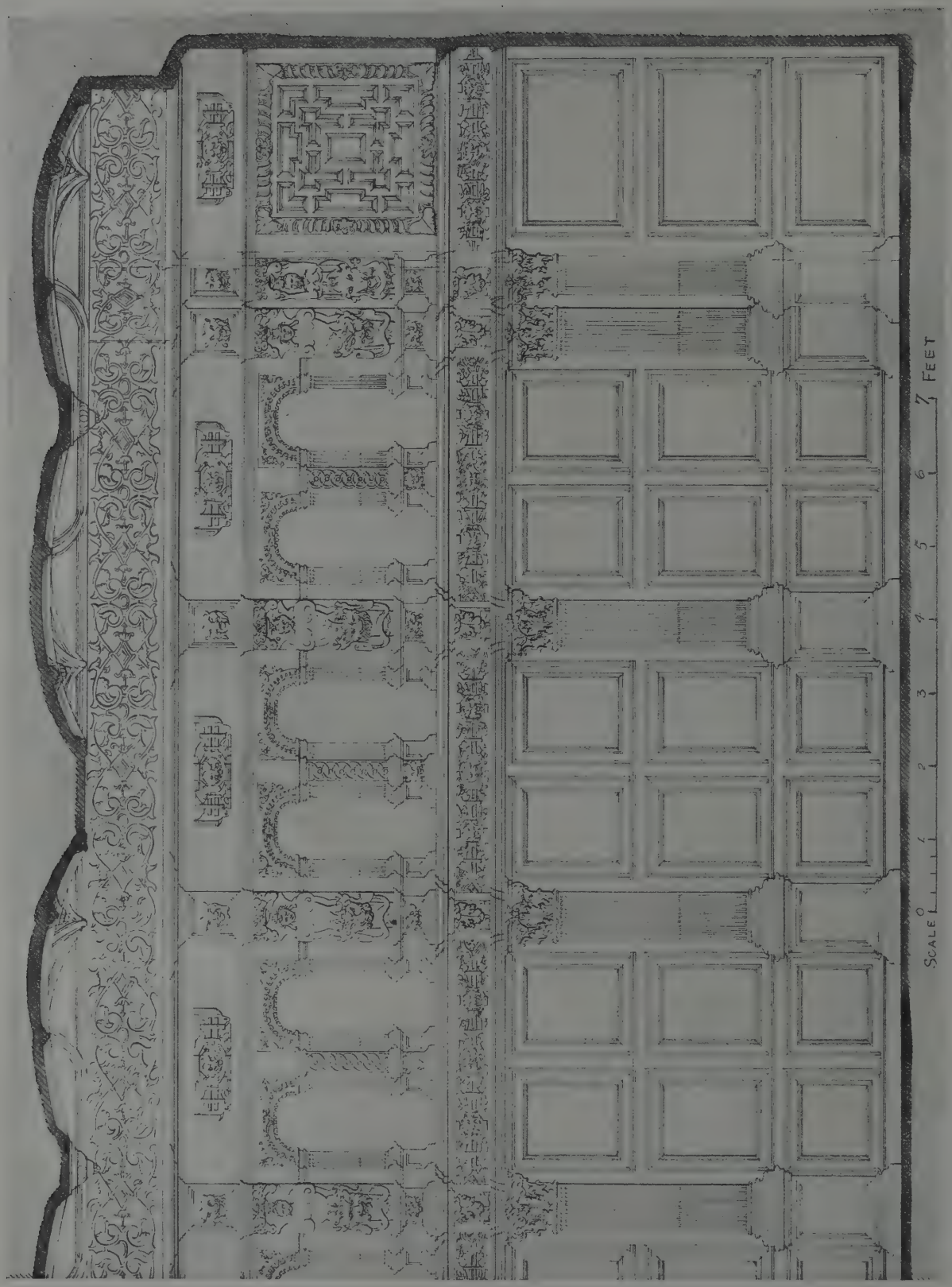


FIG. 58. DETAIL OF A ROOM FORMERLY IN THE STAR HOTEL, GREAT YARMOUTH. *Circ.* 1595-1600 *H. Tooley, del.*

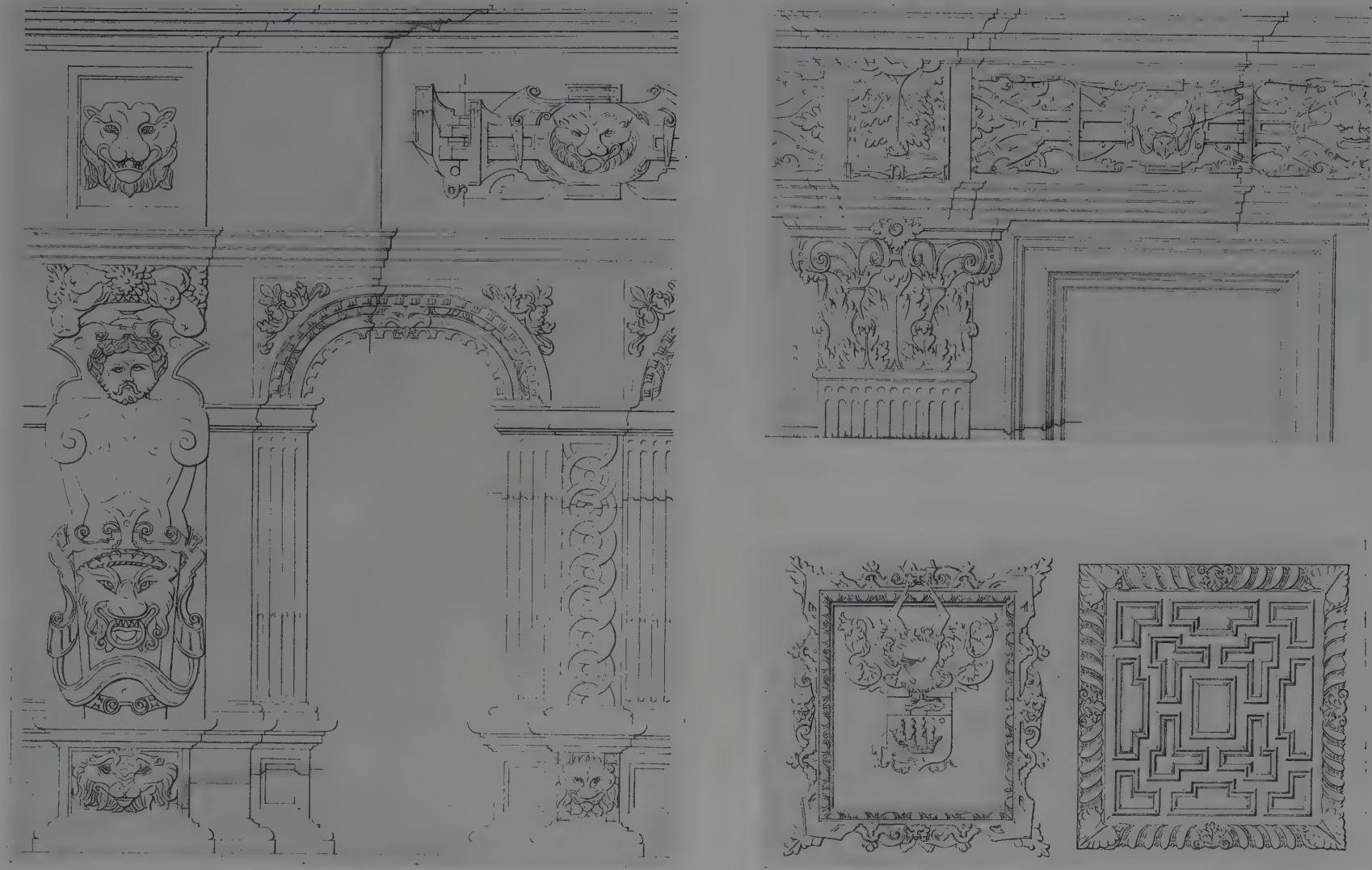


FIG. 59. DETAILS OF PANELLING, FORMERLY IN THE STAR HOTEL, GREAT YARMOUTH

H. Tooley, del.

FIG. 60. DETAIL OF THE STATE BEDROOM, BURTON AGNES, YORKSHIRE. *Dated 1610*

FIG. 61 DETAIL OF PULPIT, RYCOTT, OXFORDSHIRE

FIG. 62. PANEL ABOVE CHIMNEY-PIECE IN THE STUDY, ALBYNS,

FIG. 63. INLAID ARCADE, FROM SIZERGH CASTLE, WESTMORLAND. *Circ.* 1575

FIG 64. DOOR IN THE GREAT CHAMBER, CHASTLETON, OXFORDSHIRE *Circ* 1614

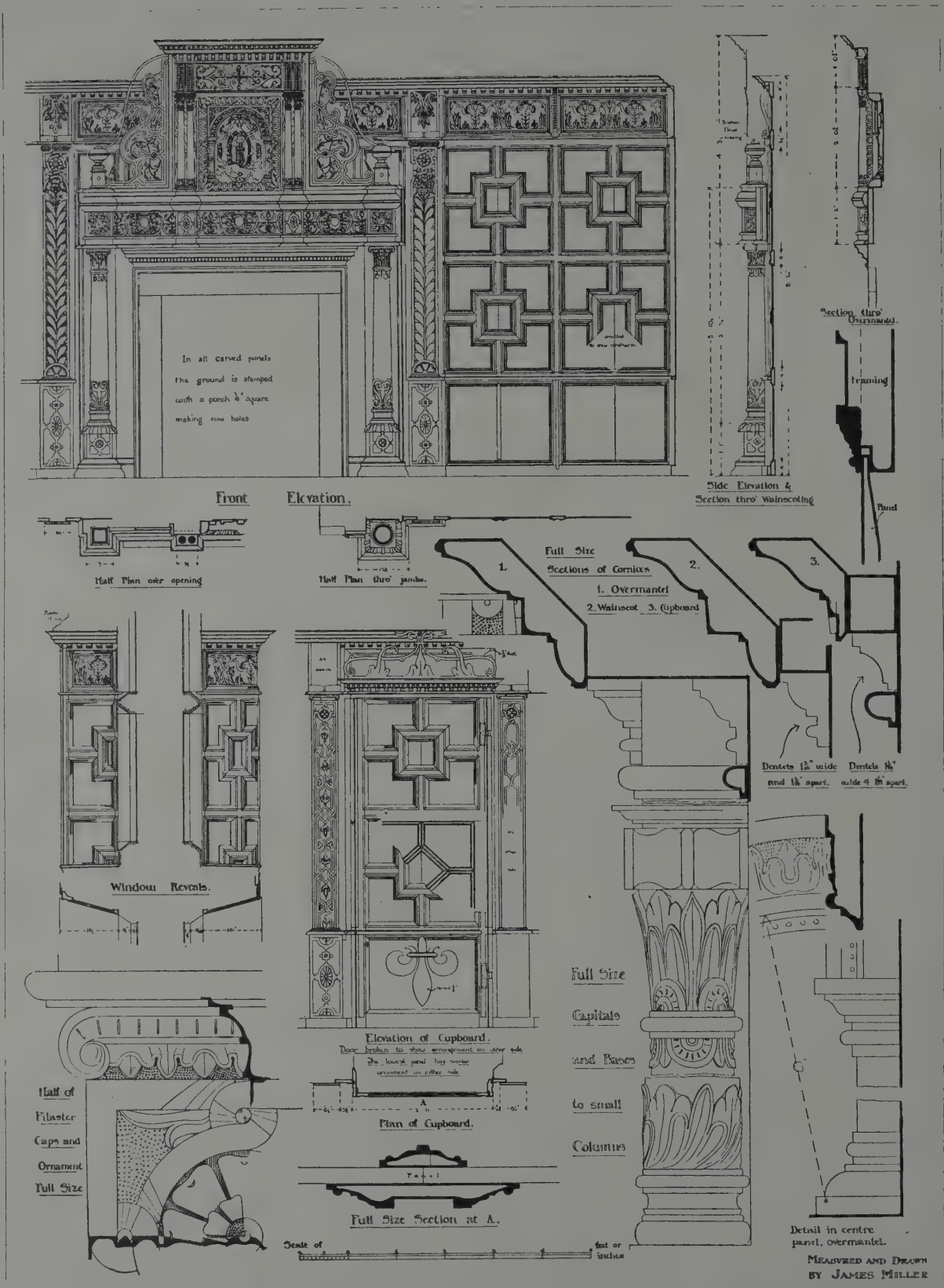

In all carved panels the ground is stamped with a punch ⅛" square making nine holes
Front Elevation.
Side Elevation & Section thro' Wainscoting
Section thro' Overmantel.
framing
Panel
Half Plan over opening
Half Plan thro' jambs.
Full Size Sections of Cornices
1. Overmantel
2. Wainscot 3. Cupboard
Dentels 1½" wide and 1⅛" apart.
Dentels ⅛" wide & ⅛" apart.
Window Reveals.
Elevation of Cupboard.
Door broken to show arrangement on other side
The lowest panel has similar ornament on either side
Plan of Cupboard.
Full Size Section at A.
Half of Pilaster Caps and Ornament Full Size
Full Size Capitals and Bases to small Columns
Detail in centre panel, overmantel.
Scale of feet or inches
Measured and Drawn by James Miller

FIG. 65. OLD OAK OVERMANTEL, WAINSCOTING, ETC., CARBROOK HALL, NEAR SHEFFIELD

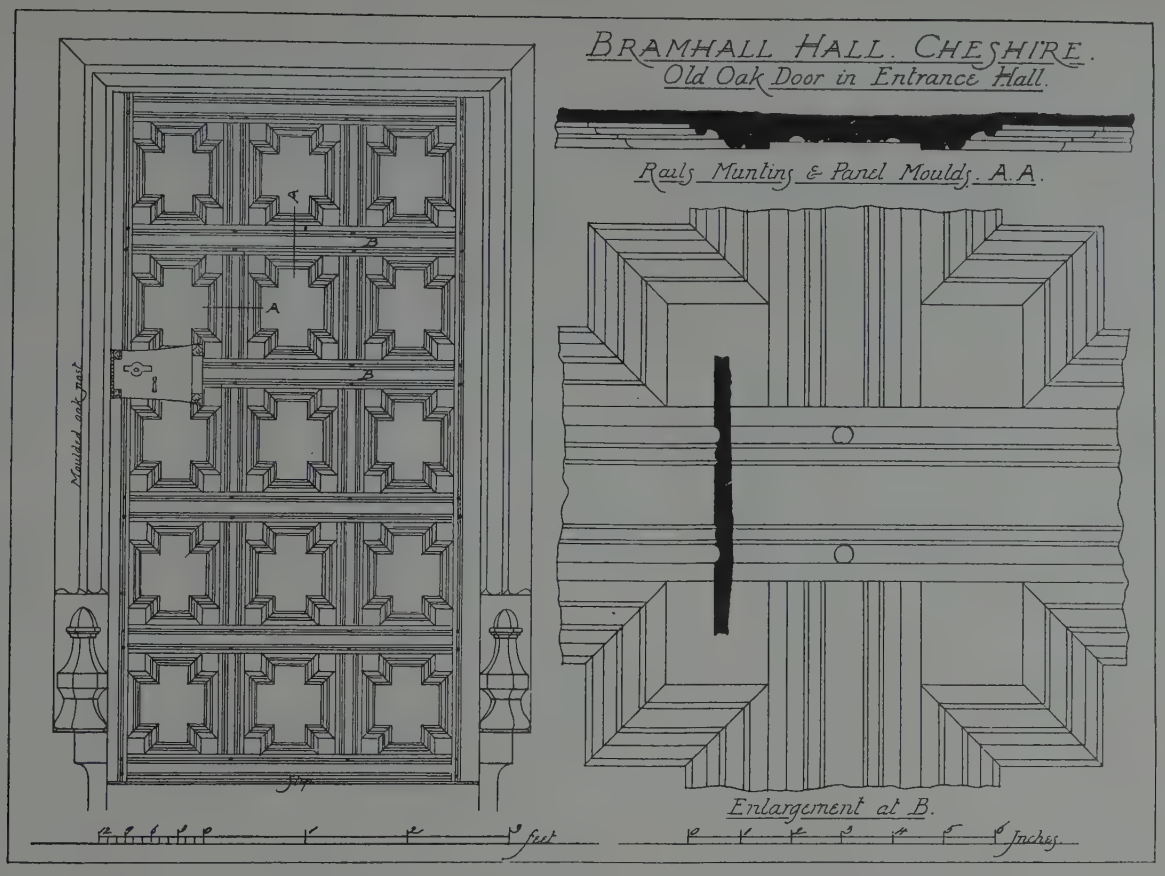


FIG. 66. DOOR IN HALL, BRAMHALL HALL, CHESHIRE *Seventeenth Century*

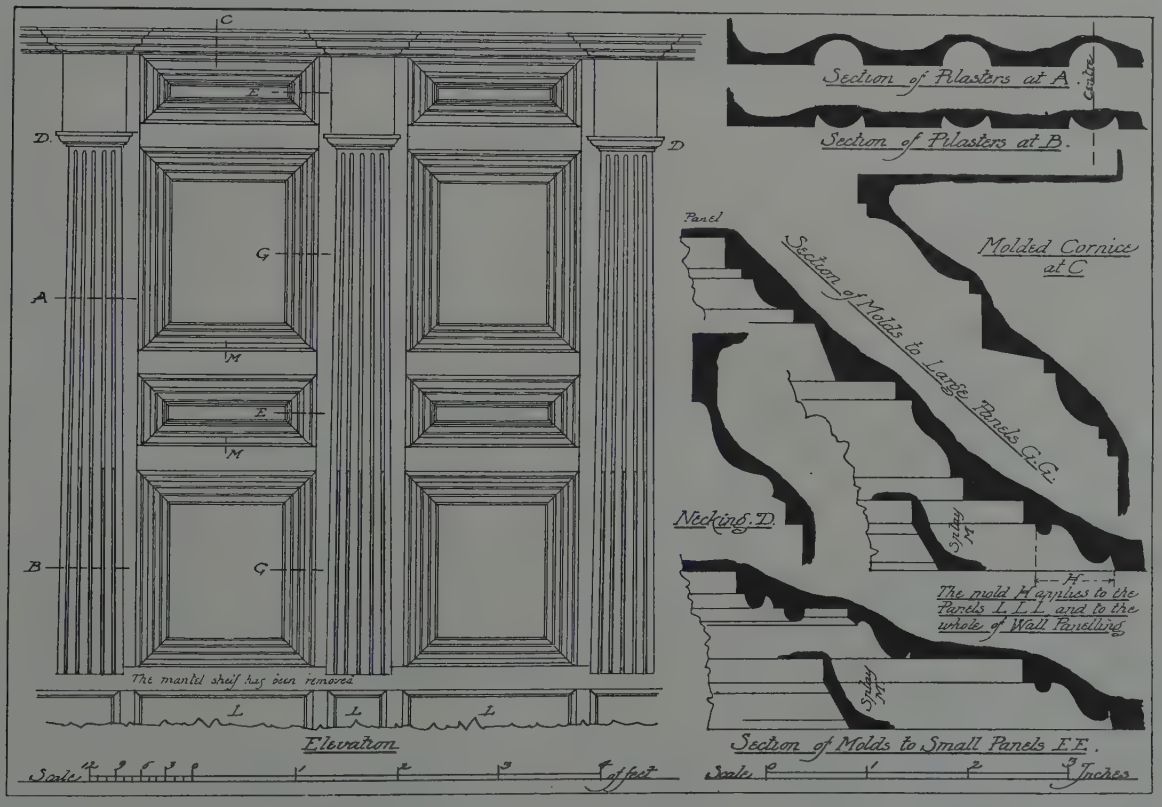


FIG. 67. WAINSCOT OVER FIREPLACE IN ROOM BELOW THE BANQUETING ROOM, LITTLE MORETON HALL, CHESHIRE

J. Weymouth Hurrell, mens. et del.

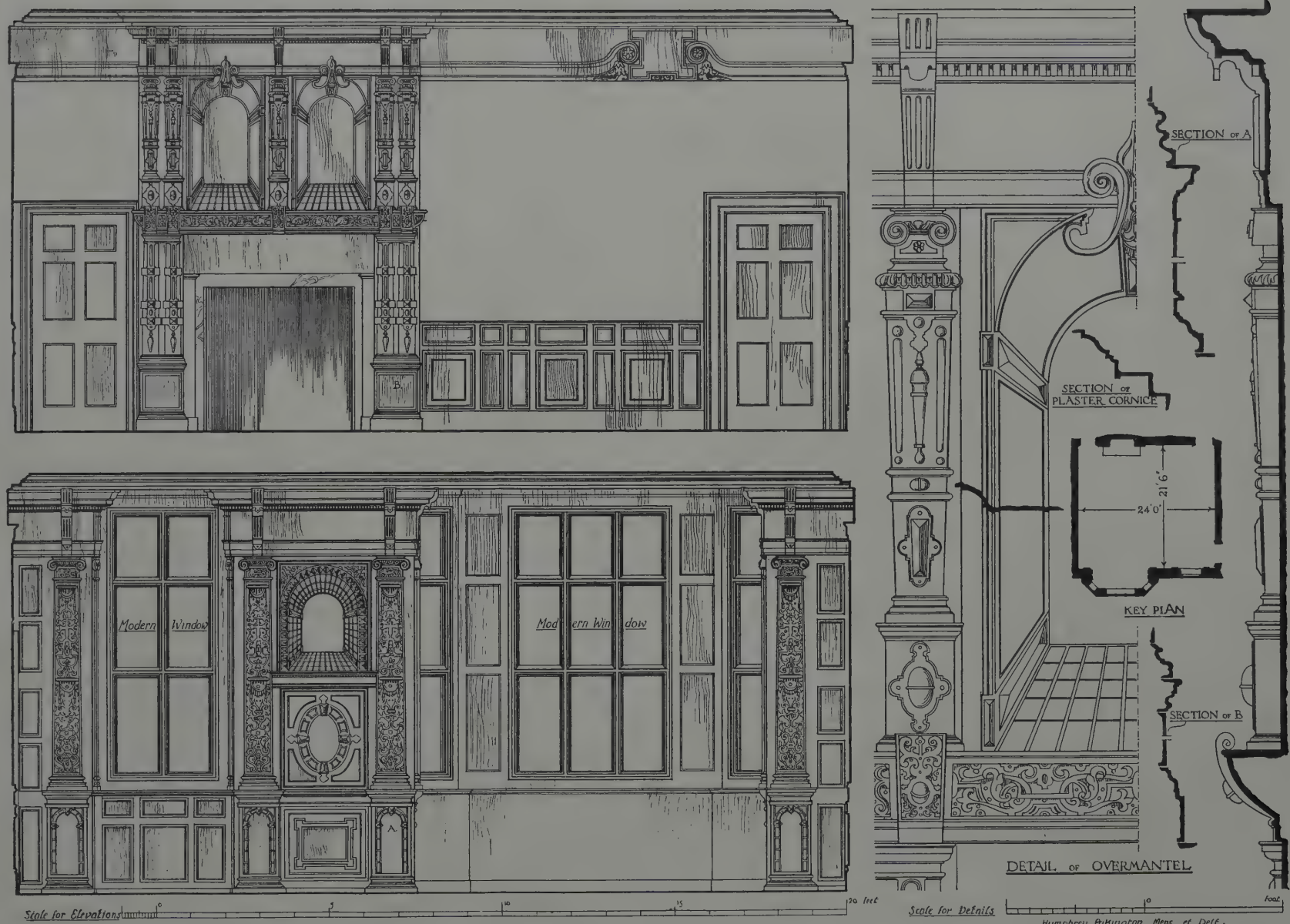


FIG. 68. THE NORTH BEDROOM, ALBYNS, ESSEX. *Second Quarter of Seventeenth Century*

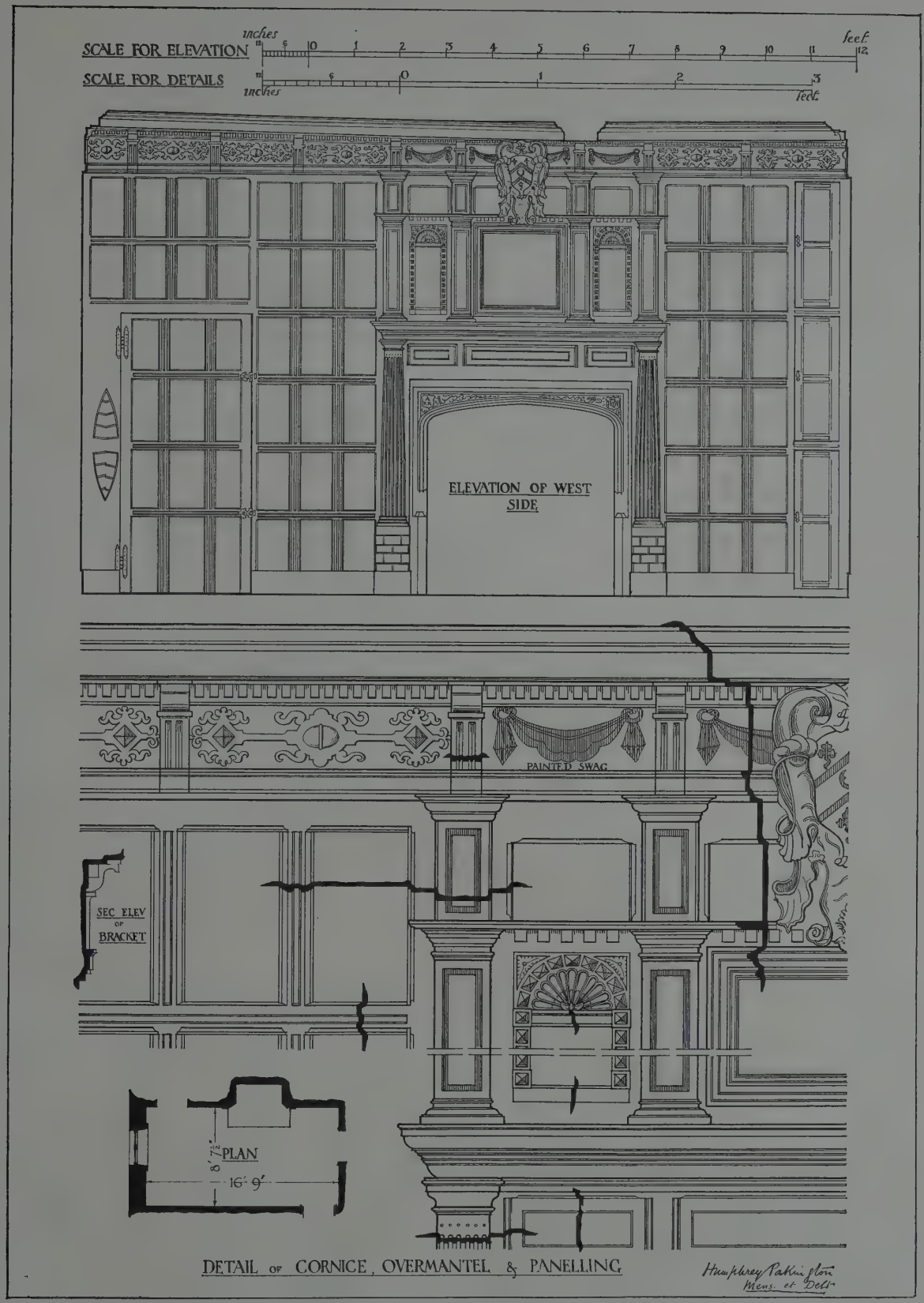


FIG. 69. FLANK OF A WALL IN BEDROOM, ALBYNS, ESSEX

The stone fireplace, which dates from the late sixteenth century, has the date 1654 painted on a shield in the spandrels. The chimney-piece, bearing the Abdy arms in a cartouche, also dates from 1654. The wainscot dates from the early seventeenth century.

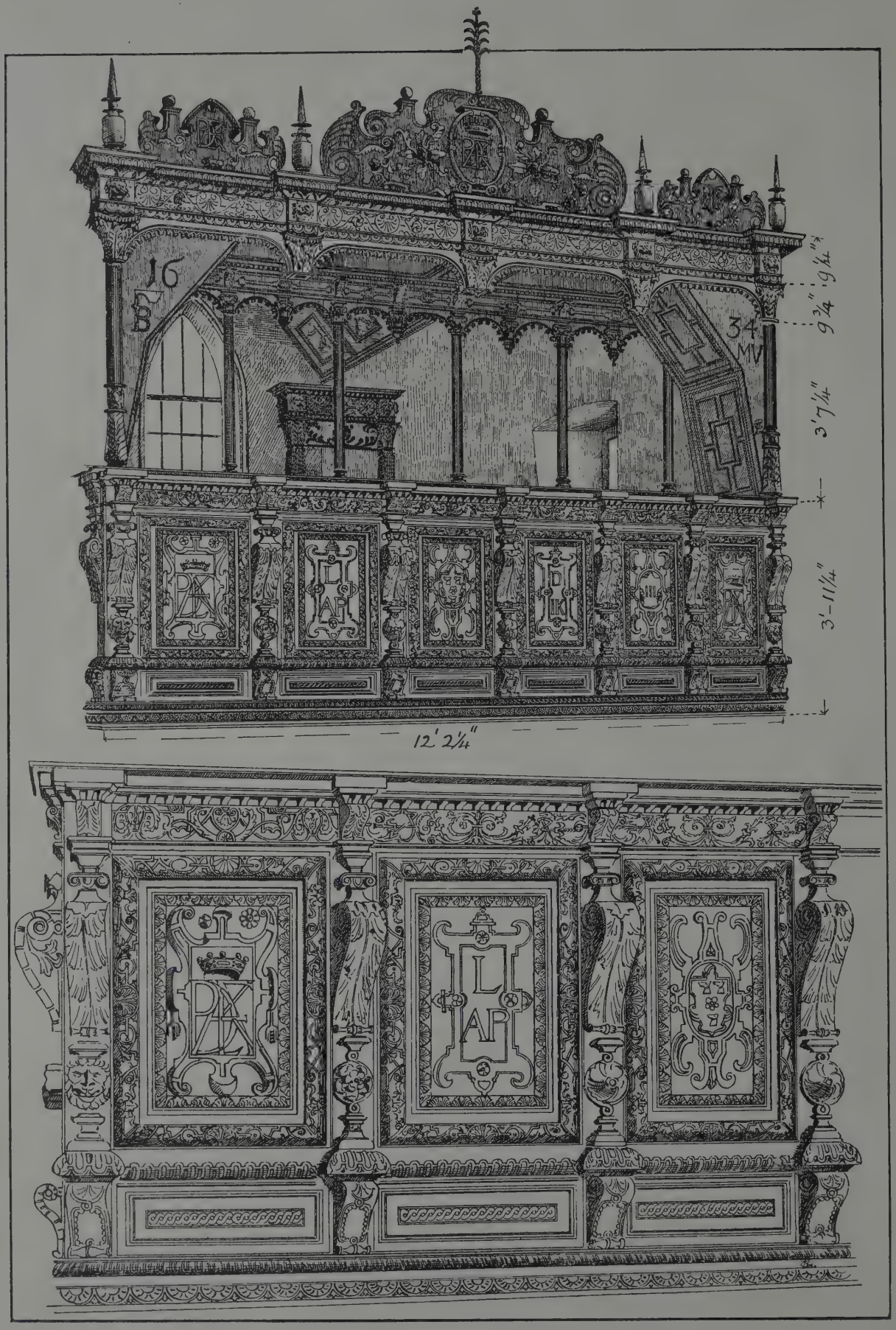


FIG. 70. GALLERY IN TRANSEPT, PITSLIGO CHURCH, ABERDEEN. *Dated* 1634

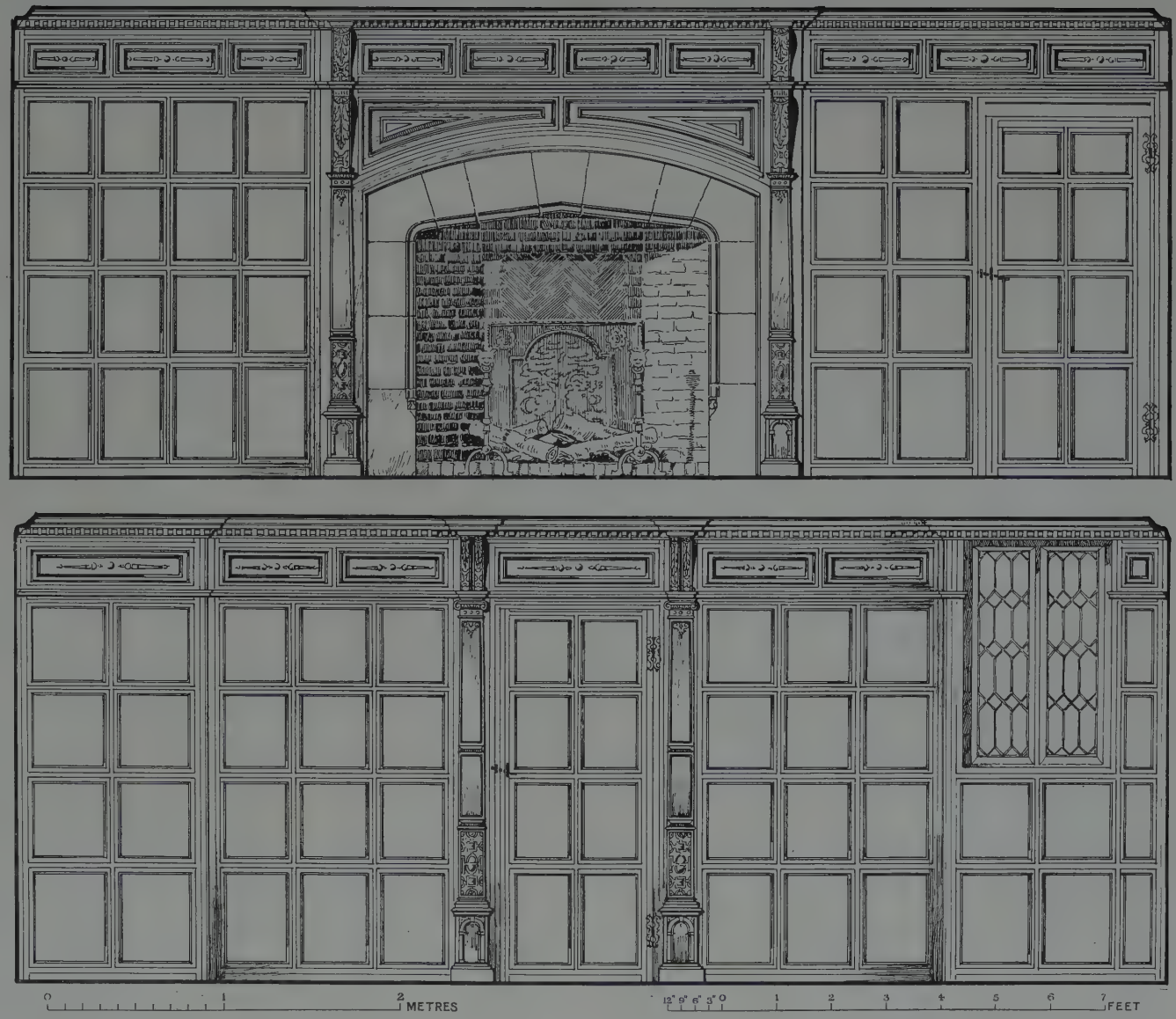
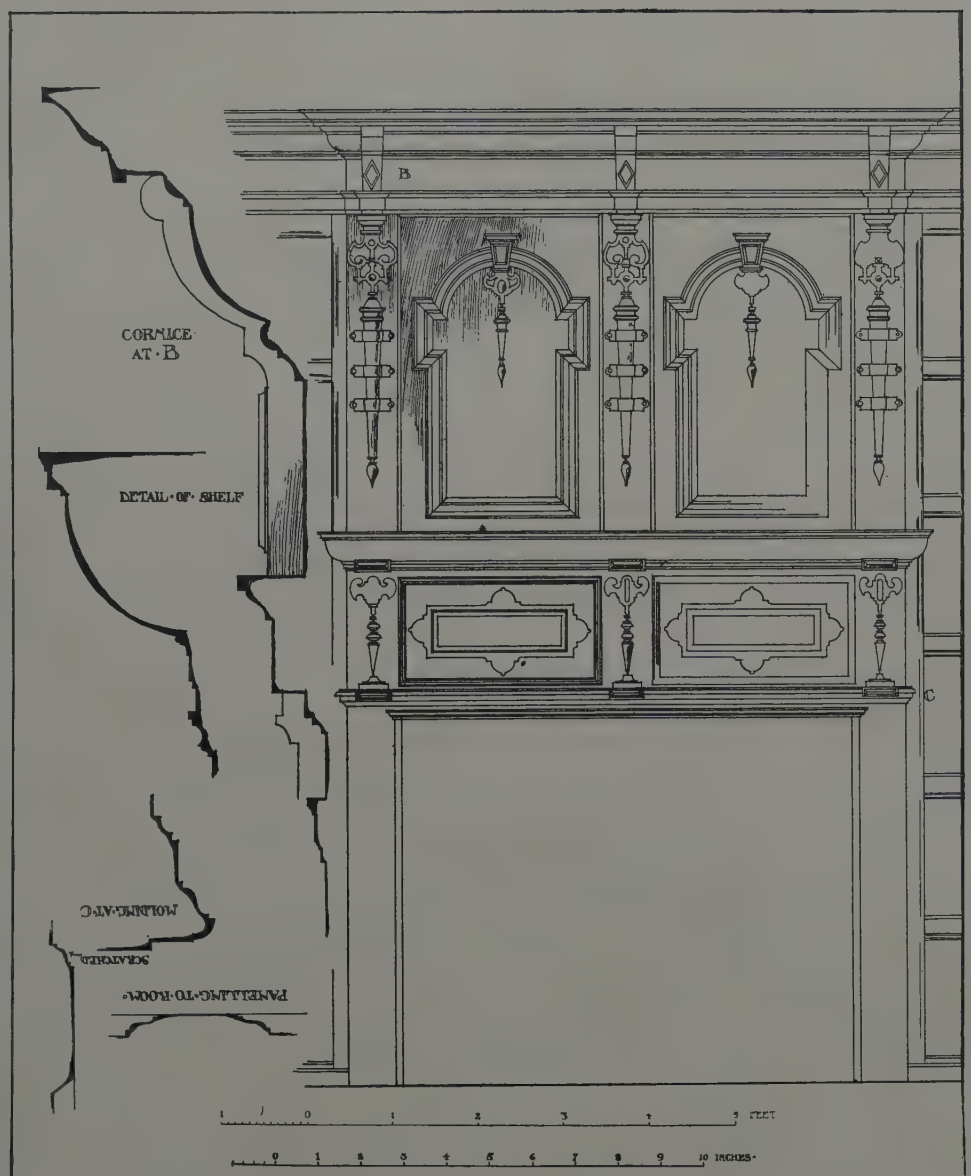
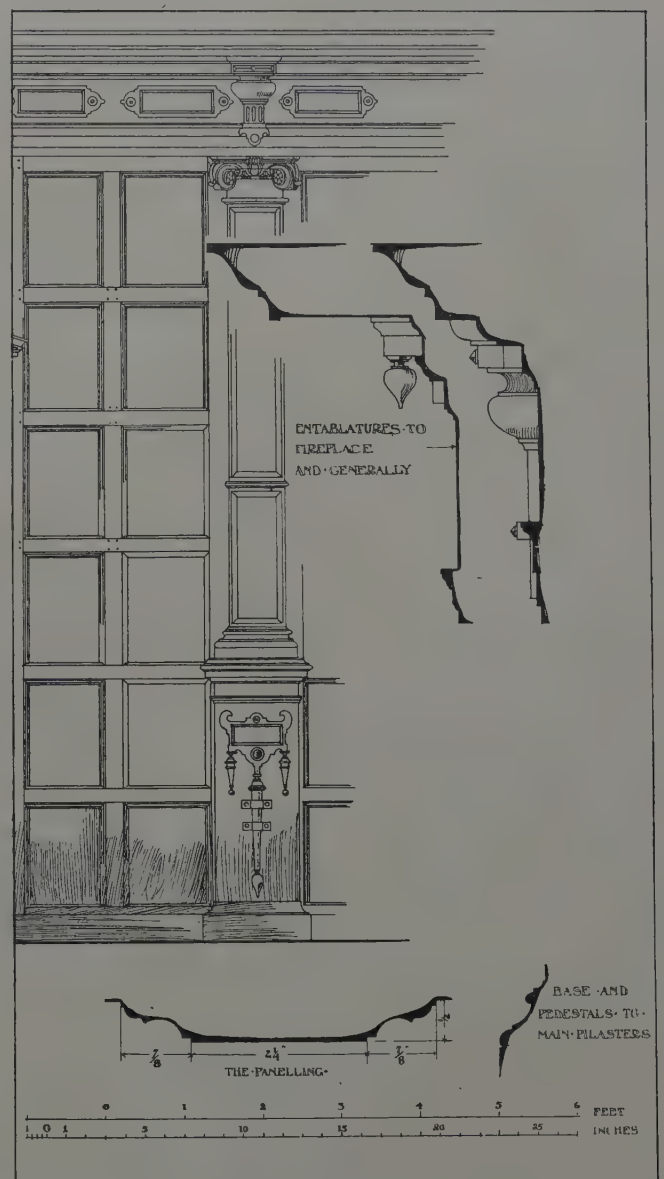


FIG. 71. PANELLING FORMERLY IN EAST RIDDLESDEN HALL, YORKSHIRE. 1640




ENTABLATURES TO FIREPLACE AND GENERALLY
BASE AND PEDESTALS TO MAIN PILASTERS
7/8
2 1/4
7/8
THE PANELLING
0 1 2 3 4 5 6 FEET
1 0 1 5 10 15 20 25 INCHES

FIGS. 72 AND 73. CHIMNEY-PIECE AND PANELLING, FROM ST JOHN'S COLLEGE, OXFORD. (The President's Drawing-Room)
(*vide* also Fig. 74) *Henry Tanner, del.*

FIG. 74. A CHIMNEY-PIECE, ST JOHN'S COLLEGE, OXFORD. 1636
(*vide* also Fig. 72)

FIG. 75. STALL BACKS, DIVINITY SCHOOLS, OXFORD. 1639

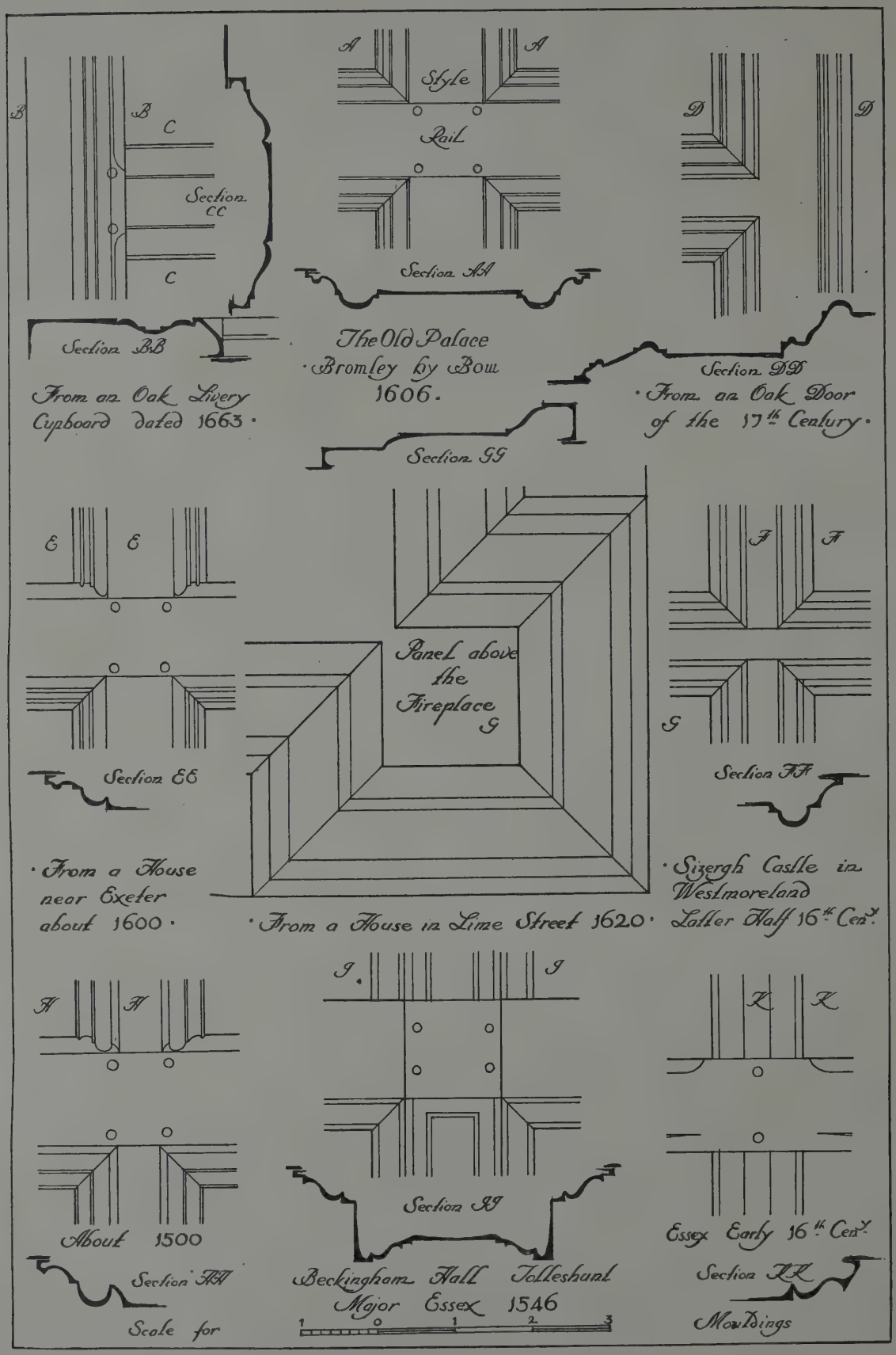


FIG. 76. VARIOUS TREATMENTS OF PANELLING MITRES *E. White Cooper, del.*

IV

CARVING

DECLINE OF TECHNIQUE IN THE EARLY AND MIDDLE TUDOR PERIOD— THE ITALIAN INFLUENCE — THE FLEMISH INFLUENCE — CAROLEAN CARVING

AFTER the freshness, humour, and vigour of English carving of the thirteenth to the fifteenth century, in which the misericords alone, as has been observed,[1] offer a record of mediæval society as the terra-cotta figurines do of Greece, there is a sensible decline in the Early Tudor period both in imaginative handling and often in technique.

During the period of Italian influence, the English Renaissance ornament, allied with what survived of Gothic, was small in scale, a veneer upon the Gothic surface of walls and ceiling. This ornament, which was always described by contemporaries as " Romayne work " or " antique," consisted of the *motifs* of the Renaissance, medallioned and wreathed heads, cartouches supported by amorini, or grotesques finishing in scrolls (known as " trails of savage work "), dolphin-headed scrolls, and candelabra. Reduced to its linear elements in upright panels it mainly consisted of an axial line, with a vase or candelabrum as central ornament, and scrolls set symmetrically on either side of it. The handling is far from the suave movement of Italian carving.

Some panels of Henry VIII.'s reign, probably by foreign craftsmen, stand out from the rest of the carving of this period. Of these, the finest (of French character [2]) is that bearing in the centre within a sunk medallion the high relief bust of a king—one of the Nine Worthies. In his right hand he grasps a sword, and on either side of this medallion are crowned shields bearing the royal arms of England. A composition removed from Beckingham Hall, Tolleshunt Major,[3] in Essex, which is supposed to have formed the overpiece to a fireplace in the hall or principal apartment, is dated 1546. It is divided into twelve compartments, of which the centre panels of the upper tier contain the arms of Henry VIII. and the initials R. H.; the two side panels are carved with a foliated dolphin-headed scroll and inscribed with the text *Humilibus dat graciam* within a cartouche. Divided from the upper tier by three narrow panels is a centre panel carved with the bust of a man in high relief, within a medallion incised with the words *Engratitud est la mort*, the motto of Beckingham. Panels on either side of this contain a similar bust in contemporary

[1] E. S. Prior, *Mediæval Figure Sculpture in England*, p. 539.

[2] Victoria and Albert Museum, 1585-1855 (date about 1530-40).

[3] *Royal Commission on Historical Monuments in England*, " An Inventory of the Historical Monuments in Essex," vol iii. p. 223.

costume, set within shaped pediments, on which the date 1546 is incised, which are flanked by dolphin-headed scrolls on which small nude winged figures are perched; while in the lowest tier of narrow panels is a shield of arms supported by griffins, and decorative panels in which foliated acanthus and small nude figures appear.[1] The carving is fine and finished, but there is a naïveté and lack of proportion in detail which places it on a lower level than the panel carved with the head of a Worthy. Early Renaissance ornament in its richest form is pictured in Hall's description of the temporary banqueting house erected to celebrate the alliance between Henry VIII. and François Ier. at Greenwich in 1527.[2] "The jawe peces and crestes were karved with vinettes and trailes of savage worke, and richly gilted with gold and byse, thys woorke corbolying bare the candelstykes of antyke woorke, whiche bare litle torchettes of white waxe. . . . At the nether ende were two broade arches upon thre Antike pillers all of gold, burnished swaged and graven full of gargills and serpentes, supportying the edifices; the Arches were vawted with Armorie, all of Bice and golde, and above the Arches were made many sondri Antikes and devises."

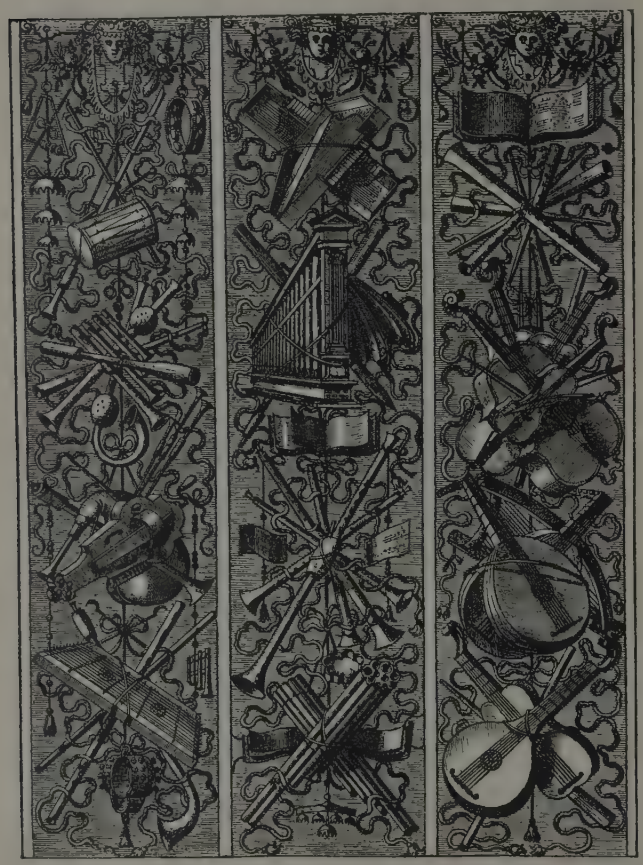


FIG. 77. TROPHIES FROM "PANOPLIA." 1572
By Vredeman de Vries

A remarkable oak carving, for many years in a small room in Great Gutton, Devonshire (Fig. 1), is in the style of the French Renaissance, and probably came from Rouen in Normandy. The heads are somewhat over life size and have been repainted at different periods, and on the centre pilaster are the ancient arms of Davie, azure, on a chief or two roses. It is possible that the carving was originally in the house of Robert Davie of Crediton, whose son John was three times Mayor of Exeter, and when his house was destroyed, the carving found a resting place at Great Gutton.[3] Of French origin also are the series of very fine carved heads of Worthies now at Porters, an early Tudor house at Southend.

In certain panels, usually dating from the close of the reign of Henry VIII., the ornament is evenly distributed over the panel without emphasis upon an axial line, or upon any salient feature.

[1] Victoria and Albert Museum, W. 33, 1912.
[2] *Triumphant Reigne of Kyng Henry VIII.* (ed. Whibley), 1904, vol. ii., p. 85.
[3] A. L. Radford, *Devon and Cornwall Notes and Queries*, vol. xi., part iii. (July 1920).

An interesting transitional figure is a mason, John Chapman, who worked at Longleat, and was borrowed by Sir William Sharington [1] for his new building at Laycock. The two stone tables which are attributed to Chapman are in the classic form of a central support; in one four satyrs support laden baskets of fruit, upon which and upon a central column the heavily moulded octagonal table top rests. The second stone table, also in the tower, has an octagonal top resting on a central niched support with terminal figures at the angles (Figs. 20 and 21).

After essays in the new grammar of Italian ornament, which lost their directing force after the disappearance of the Italians at work on the royal palaces, the English craftsman followed the foreign fashions by means of pattern books. The frame (Fig. 92) is a close version of Low Country pattern-book ornament in which the basis is strapwork, interlaced, cut about and curving into leather-like shapes, and enlivened by bunches of fruit, fantastic birds and animals, and "grotesque" human figures. This combination of strapwork [2] and fantastic figures seems to have been developed by Pieter Coeck of Alost; and becomes the universal Low Country vocabulary of ornament in Theodore de Bry [3] and contemporary designers.

There is much Tudor carving, marked by the undisciplined elaboration of the subsidiary low relief carving, and the rudeness and rigidity of the modelling of the caryatid figures, which in the worst examples are little better than the idols of the Solomon Islanders (Fig. 103). In some examples, especially in the West of England, carving invades and overlays all the available space. Its ornament is the weak point of late sixteenth-century decoration and architecture. Strapwork in its developed form combined with grotesques appears in the triumphal arches set up for the reception of Philip of Spain on his entry into Antwerp in 1541, but it is not until the approach of the seventeenth century that strapwork in England runs riot.[4] The cresting of the screens at Trinity College, Cambridge,[5] and at Knole [6] are examples of this ornament, but the most complete is the woodwork of Croscombe Church (Fig. 102), where the screen is surmounted by strapwork ornaments reaching almost to the roof, and the sounding board of the pulpit [7] is in the same style. As strapwork appears in the pew-rails of St John's Church, Leeds, which was built between 1631 and 1633, its uninterrupted popularity was of long duration. The aim of the Jacobean craftsman was not so much sculptural effect and richness of light and shade, as a Flemish version of the architectural design of the period, in which the mouldings and surfaces are only slightly emphasised by incised or low relief detail. There is an effort to secure the effects of stone and panelled marble in woodwork by rustication (as in the screen at Bramshill, the staircase at Lymore), and by the introduction of faceted and oval bosses no doubt originally representing a piece of richly veined marble. The utmost that can be said for some such overladen work of the Early Renaissance is that, like the founder's tomb in the London Charterhouse, it, "with its grotesque carvings, monsters, heraldries, darkles and shines with the most wonderful shadows and light." While the greater portion of Elizabethan

[1] Who died in 1553.
[2] Strapwork seems to have originated in Venice without the admixture of "grotesques."
[3] Theodore de Bry visited England in 1586-87 and again in 1588-89.
[4] It appears in the cresting of the fountain in the Great Court, Trinity College, Cambridge, begun in 1602.
[5] About 1604-05.
[6] *Circ.* 1606.
[7] Dated 1616.

decorative work, when it attempts the magnificent, is coarse in execution, there are instances of crisp carving and skilful handling or ornament, as in a chimney-piece from a house in Oxford formerly owned by the physician Richard Slythurst (Fig. 101), in the Star Room, Great Yarmouth (Figs. 58-59), where the modelling of the demi-figures is distinct from the usual droll crude cutting of the period, and in the fine caryatid figures in the upper stage of the chimney-piece formerly at Lambourn Hall, in Essex (Fig. 110). It is significant that the two last examples are from the Eastern Counties. To a vigorous school of carving at Exeter in Elizabeth's reign must be assigned the graceful running ornament and arabesques in the pilasters and skirting of an old house at Exeter,[1] and on the pilasters (Figs. 89-90) at Bradninch Manor, in which arabesques, long trophies of arms, and musical instruments are deftly arranged. In many examples, the sense of texture and lavishness of invention recalls the intricacies of mediæval Devonian screens.

In the reign of Charles I. there is less use of the simple device of unmodelled strapwork, and what ornament there is is concentrated and marshalled. An instance of the new architectural bias in decoration is the white parlour in Holland House (Fig. 16), where the pedimented centres of the panels are decorative points, and the Laudian work in St John's College, Oxford. The small figures set in niches in the chimney-piece of the President's room are miniature works of a sculptor, and finely finished.

[1] Victoria and Albert Museum

FIGS. 78 AND 79. FROM THE TOMB OF THOMAS HOWARD, THIRD DUKE OF NORFOLK, AT FRAMLINGHAM. 1554

FIG. 80. PANELS FROM WALKLEGH CHURCH, DEVONSHIRE. *Second Quarter of the Sixteenth Century*

FIG. 81. MEDALLION PANEL, IN THE MUSEUM, SAFFRON WALDEN. *Second Quarter of the Sixteenth Century*

FIG. 82. CARVED WAINSCOT IN HAMBLEDEN CHURCH, BUCKS., BEARING THE ARMS OF RICHARD FOXE (*d.* 1528), BISHOP OF WINCHESTER, AND OF CARDINAL WOLSEY (*d.* 1530). *Between* 1515-1528

FIG. 83. A DOOR IN THE GREENWAY CHAPEL, TIVERTON CHURCH, DEVONSHIRE. *Early Sixteenth Century*

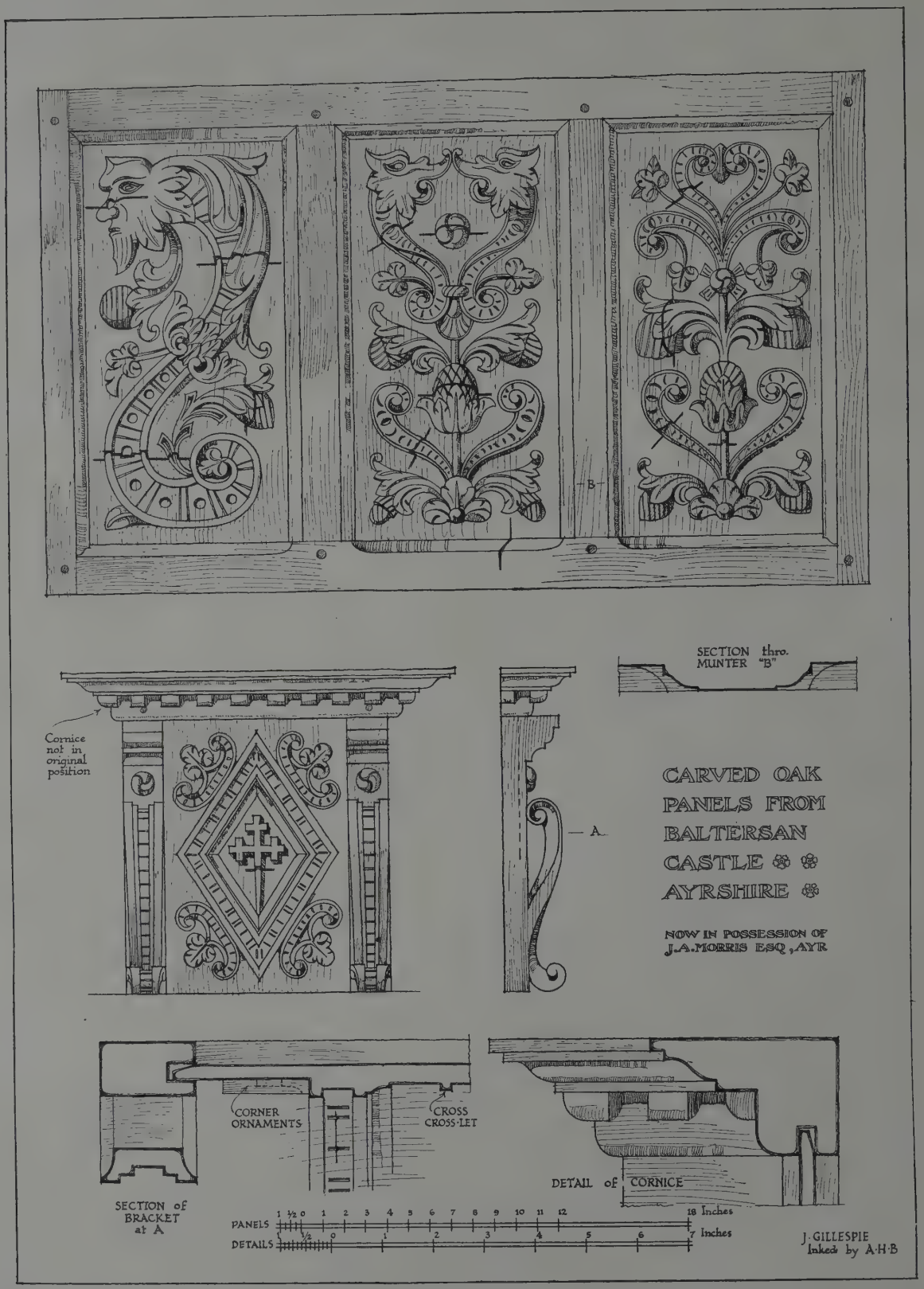


FIG. 84. CARVED PANELS FROM BALTERSAN CASTLE, AYRSHIRE. *Late Sixteenth Century*

FIG. 85. PANELS WITH MEDALLION HEADS, IN THE HALL, GREAT FULFORD, DEVONSHIRE. 1534

FIG. 86. OGEE STRAP PANEL WITH CENTRAL MEDALLION. *Early Sixteenth Century*

FIG. 87. PANEL FROM A HOUSE AT WETHERFIELD, ESSEX. (Now in the Saffron Walden Museum.) *Early Sixteenth Century*

FIG. 88. CARVED PANEL OVER FIREPLACE, GREAT FULFORD, DEVONSHIRE.
Elizabethan

FIG. 89. PILASTER CARVED WITH TROPHIES OF ARMOUR. (Note Shield with Cross of St George)

FIG. 90. BASE OF PILASTER, CARVED WITH TROPHY. *Late Years of Sixteenth Century*

From the Job Room, Bradninch

FIG. 91. ARCADED PANELLING FROM A HOUSE IN EXETER.
Early Seventeenth Century

FIG. 92. FRAME CARVED WITH STRAPWORK AND FIGURES, SHOWING FLEMISH INFLUENCE. *Late Years of Sixteenth Century*

FIG. 93. CARVED PANEL (Subject, *Wisdom*). (Saffron Walden Museum.)
Early Seventeenth Century

FIG. 94. DETAIL OF WAINSCOT IN THE GREAT CHAMBER, CHASTLETON. *Circ.* 1614
(The carved ornament is applied to the panels)

FIG. 95. DETAIL OF THE UPPER STAGE OF THE LIBRARY CHIMNEY-PIECE, THE OLD HOUSE, SANDWICH. *Circ.* 1575

FIG. 96. PANEL ABOVE OAK ROOM FIREPLACE, BURTON AGNES. *Dated* 1610
Subjects of panel, *Patientia, Veritas, Constantia, and Victoria*
In the frieze above, *Tribulatio, Fraus, Periculum, Ratio*

FIG. 97. UPPER STAGE OF HALL SCREEN, BURTON AGNES, YORKSHIRE. 1600-1610
Subjects of lowest tier, the *Four Evangelists*

FIG. 98. CRESTING OF A SCREEN FROM UPMINSTER HALL, ESSEX, THE SEAT OF THE LATHOM FAMILY. (Arms, (1) Lathom, (2) Ardall, impaling Cutts.) *Circ.* 1580

FIG. 99. CRESTING AND ROYAL ARMS IN THE HALL, ST JOHN'S COLLEGE, CAMBRIDGE. *Carolean*

FIG. 100. UPPER STAGE OF CHIMNEY-PIECE OF A HOUSE NOW INCORPORATED IN UNIVERSITY COLLEGE. *Mid-Seventeenth Century.* (Formerly the property of Christ Church, Oxford)

FIG. 101. UPPER STAGE OF CHIMNEY-PIECE NOW IN UNIVERSITY COLLEGE COMMON ROOM. *Dated* 1575

(Taken from a house, now destroyed, formerly owned by Richard Slythurst, Physician)

FIG. 102. SOUNDING-BOARD OF PULPIT, CROSCOMBE CHURCH, SOMERSET *Dated* 1616

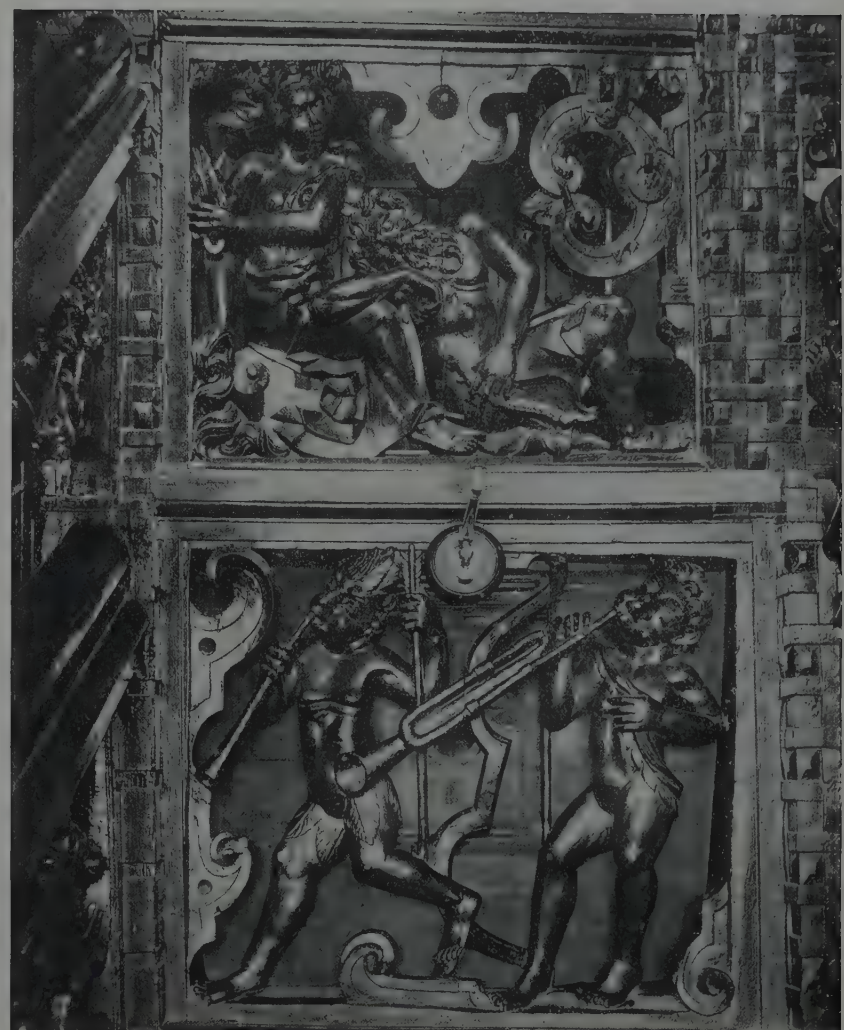


FIG. 103. PANELS FROM THE STAIRCASE, RAWDON HOUSE HODDESDON. *Dated* 1622
Subject of the upper panel, *Samson and Delilah*

FIG. 104. DETAIL OF SCREEN FROM A HOUSE NEAR PETERSFIELD. *Early Seventeenth Century*

FIG. 105. DETAILS OF CARVING FROM THE PULPIT, NORTH CRAY CHURCH, KENT
From a Lithograph by C. J. Richardson

FIG. 106

FIG. 107

FIG. 108
CARVED DETAIL FROM CHIMNEY-PIECES, FORMERLY AT No. 10 NEWINGTON GREEN, LONDON. *Circ.* 1620

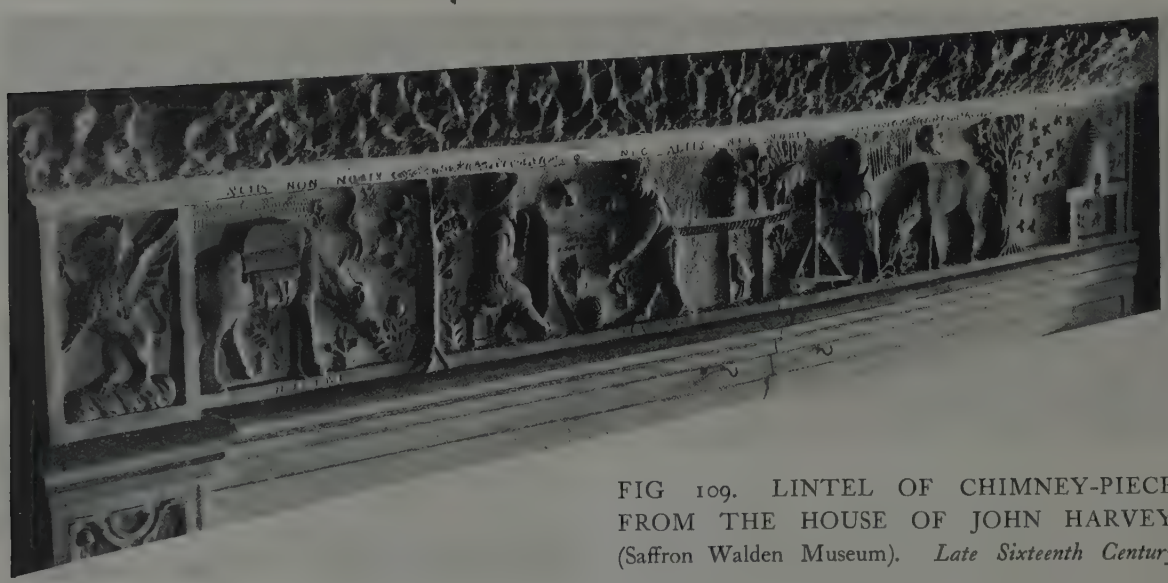


FIG 109. LINTEL OF CHIMNEY-PIECE FROM THE HOUSE OF JOHN HARVEY (Saffron Walden Museum). *Late Sixteenth Century*

V

INLAY

INLAY OF WOODS, AND OF COMPRESSED SHAVINGS—PARQUETRY OF FLOORS

INLAYING, or the laying of small pieces of wood in hollows cut out of the surface of another wood, is an alternative to carved enrichment, but during the late sixteenth and the early seventeenth century was used chiefly in connection with carving.

Saw-cut slices of contrasting woods, such as holly or poplar (for light tones) and bog oak (for dark), with an occasional insertion of a reddish coloured wood, such as cherry, form the ornament. In the inlaid chamber,[1] formerly on the second floor of the Peel Tower, Sizergh Castle, poplar and bog oak are used for the enrichment of the wainscot, which is divided horizontally into dado (consisting of one large composite panel), a panelled arcading (Fig. 63). This arcading is divided by pilasters into bays, within which the long panels are inlaid with bold foliated arabesques in poplar wood, in the centre of some of which strips of inlay form an interlaced lozenge,[2] while the links in the scroll work and details are in bog oak. In the panels of the surface, strips of inlay forming geometrical or arabesque patterns are used.

The broadly designed arabesques of the inlaid panels in the arcading of the Sizergh panelling have no close parallel, though the two upper tiers of panels in the drawing-room at Gawthorpe are enriched with a conventional inlay, and the frieze and uppermost tier of arcaded panels in the dining-room at Sydenham House, Devonshire, are also inlaid with arabesques. In the Smithson drawings in the Coke Collection is a sketch for a screen, in which certain panels are designed for inlay.[3]

A favourite subject for inlay was the elevation of a fantastic building, such as in the chimney-piece, dated 1594, illustrated in *Ancient Woodwork and Ironwork in Cambridge*,[4] in which the panels are inlaid with coloured woods to represent a temple or pavilion with domes or cupolas, in the front of which is a lake. Inlay also takes the form of interlacing linear forms; or of flowers, as in the great chamber, Gilling, or the chimney-piece (Fig. 115) at Levens, where each panel is inlaid with varied geometrical patterns in narrow lines of bog oak and light wood within the elongated diamond centre panel. The four corners are also inlaid with flowers in the same woods. Some rare examples of an inlay of compressed shavings are found in the eastern counties. The frieze and fascia of the chimney-piece (Fig. 110) formerly at Lambourn Hall,

[1] *Circ.* 1575. In the Victoria and Albert Museum.

[2] In the centre of the composite panel, some have inlaid arabesques, others interlaced geometrical designs.

[3] No. 47, Coke Collection.

[4] W. B Redfarn and J. W. Clark, Cambridge, 1881-86, Plate 4.

Essex, which is dated 1571, is enriched with bandings of shavings compressed with glue. The frieze of the panelled ground floor room at the Old House, Sandwich, is inlaid with oblongs of this same material, of which the columns of the upper stage of the chimney-piece are made. In the centre of the two panels are framed small figure subjects, inlaid upon a light ground, Samson wielding the jawbone of an ass, and stooping under the gates of Gaza (Figs. 112-114).

Parqueting for flooring was used, according to Aubrey, in Sir John Danvers's [1] house at Chelsea, of which the drawing-room floor was "checquered like a chesse board of Box and Ewgh panels of about six inches square." [2]

[1] Died 1655.
[2] Aubrey MS., *Natural History of Wilts.*, Bodleian Library.

FIG. 110. CARVED AND INLAID CHIMNEY-PIECE, FORMERLY AT LAMBOURN HALL, ESSEX. *Dated* 1571

FIG 111

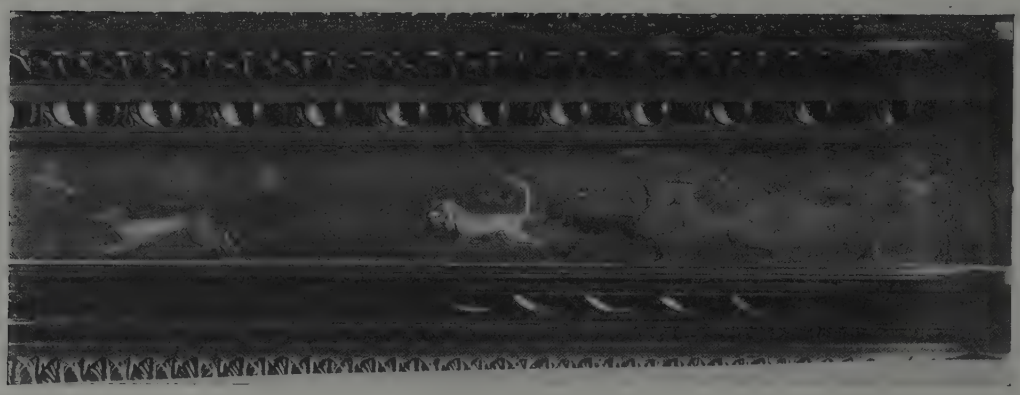


FIG. 112

DETAIL OF INLAY ON THE CHIMNEY-PIECE FROM THE OLD HOUSE, SANDWICH. *See* Fig. 114. *Circ.* 1575

FIG. 113. DETAIL OF FRIEZE FROM LAMBOURN HALL, ESSEX, SHOWING INLAY OF COMPRESSED SHAVINGS. *Dated* 1571

FIG. 114. DETAIL OF UPPER STAGE OF CHIMNEY-PIECE, THE DRAWING-ROOM, THE OLD HOUSE, SANDWICH *Circ* 1575

(Subject of centre Panel, Samson carrying the Gates of Gaza)

The columns are formed of compressed wood-shavings and glue

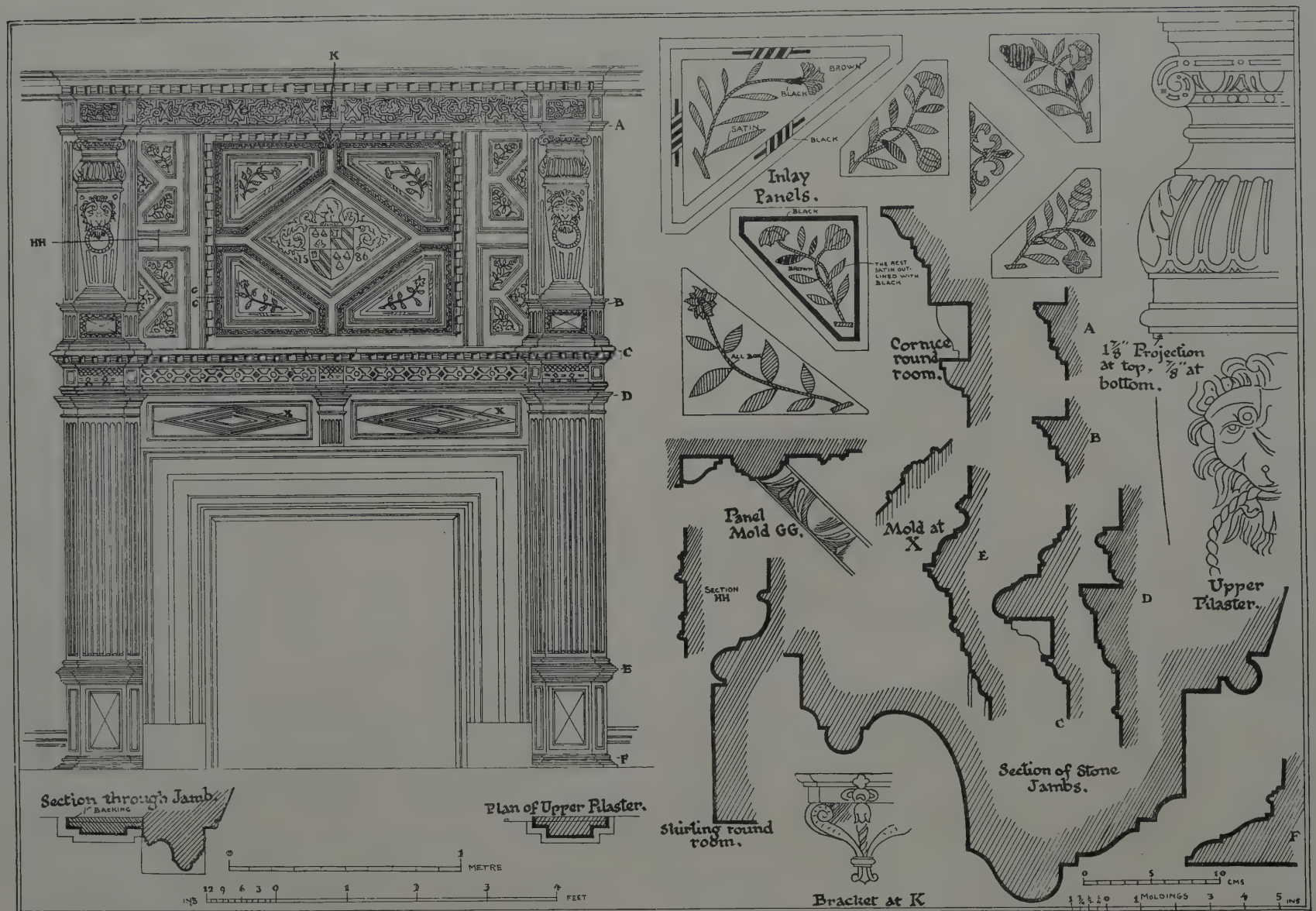


FIG. 115. INLAID CHIMNEY-PIECE FROM THE GILT PARLOUR, LEVENS HALL, WESTMORELAND. *Dated* 1586 *C. Milne, del.*

VI

DECORATIVE PAINTING AND COLOURING

ALTHOUGH many rooms in the early Renaissance were wainscoted or hung with tapestries for warmth, others were decorated with wall paintings upon plaster. To the masterpieces carried out by the artists of Italy and the Low Countries there is no parallel in England; and interiors enriched by decoration in the full Italian manner were not met with in private houses until the latter part of the seventeenth century. English wall painting was rare and of a modest character, entirely unaffected by the work of Holbein in Henry VIII.'s palace of Whitehall, and Rubens, a century later, on the ceiling of the Banqueting House. The general use of wainscot (and still later, of wall-paper) suppressed or overlaid such decorations which, as a rule, only come to light during alterations or restorations, and have been in many cases destroyed by workmen before they could be recorded and figured. They are painted both in black or colours in oil colours in a rapid brush work, often without the use of stencils. The extent to which such painting was practised is shown by the considerable remains which have been discovered at Rothamsted where, besides a painting in the dining-room, there are traces of mural design at the dais end, and painted newels on the wall of the staircase hall.[1] The designs range from simple repeating devices to heraldic and ornamental compositions and figure subjects, often both crude in design and summary in execution. The collection of designs shown in the Saffron Walden Museum (which were mainly obtained in the immediate neighbourhood) is also evidence of the wide prevalence of this colour decoration in houses of the fifteenth, sixteenth, and early seventeenth centuries in the eastern counties (Fig. 121).

Of simple black and white designs, partaking of the character of Italian cut velvets, there is an example preserved in the Priest's House, West Hoathly. The design consists of a series of octagons, within which are polygonal compartments filled with sprays of roses and vines. There existed three rooms decorated in black and white in a small one-storied house known as Campions, in the parish of Saffron Walden. In two rooms in which the designs were almost identical, the oak studs were painted black, and down each compartment enclosed by the studs bold black zigzags were painted forming triangular compartments, enclosing a formal design. In an upper room in the same house a brilliant design in eight colours has been preserved. It represents a semicircular-headed arcade of spirally-twisted columns outlined in black and white, in which the panels are filled in by a conventional design representing a curtain or tapestry hanging from the arches. Above the arcading is a horizontal frieze of flowers and foliage,[2] painted

[1] "Some Mural Paintings at Rothamsted," by V. T. Hodgson, *St Albans and Herts. Architectural and Archæological Society*, vol. i. (N.S.), 1895-1902, p. 378.

[2] Miller Christy and Guy Maynard, *Early Domestic Decorative Wall Paintings recently Discovered in Essex.* (Reprinted from the *Essex Archæological Society*, 1911, pp. 26-31.)

on a light purple ground, while on a panel above is inscribed in black letters "Gyve to the pore, Spend and be b(lest)."

In a house at Royston coloured distemper decoration was found in opening out the upper part of a closed staircase. Here the wall surface is divided into panels executed in stencil and by hand. The stencilled panels are in chrome colour, with an Indian red background, and the borders on each side of these panels dividing them from the panels executed by hand are in Indian red. These panels show a vertical design of fruit, birds, and an armless foliated terminal figure.[1]

The royal arms and animals were often represented. In a house in Market Street, Rye, the mural painting consists of a frieze with the royal arms and cartouches bearing texts from the Bible, while beneath there is a flowing design, in which is represented an elephant, a stag, a hound, a fox, a swan, and various birds.[2] Later in date are the mural paintings discovered behind wainscot at Rothamsted. In the dining-room, the upper portion of the decoration represents a battle scene, while the lower is painted to represent Renaissance columns. In the shell-headed niches between these is represented an animal. The colour in this example is yellowish-brown shaded with black and relieved with white lights, representing a marble such as *giallo antico* or *Sienna*. The painting appears to be of the latter half of the sixteenth century.[3] There is, in addition, in a corridor, a panelled treatment which is also marbled, and arabesques and other detail in the hall.

In the frieze in the great chamber at Gilling, which is painted on boards, the design consists of a formal tree, hung with the shields of the dwellers in each Wapentake of Yorkshire whom the visitation in 1584 recognised as entitled to coat armour. As there are not enough Wapentakes to go round, there is in the intervening space a painting of a party sitting on benches backed by a *treillage* of briars and vines (Fig. 119). Figure subjects are an interesting class; at Pittleworth Manor in Hampshire were lately discovered on the walls of an upper room a very complete painted decoration of two dates (Figs. 116, 117). In the centre of one wall are the royal arms,[4] and to the left of these Dives, seated at table among a company dressed in costumes indicating luxury and extravagance, while (to the right of the royal arms) Dives is shown about to strike Lazarus. The wall to the left of the entrance door is painted with a rich pomegranate-patterned textile, which is carried over the oak studs, giving the appearance of hanging folds.[5]

At Grove House, which stood close to Woodford Common until 1832, the paintings, described in the *Gentleman's Magazine*,[6] represented twelve scenes of country pleasures and occupations, and of these six were still fairly perfect. One, which was illustrated, represented a party of guests on a lawn of a moated house, seated at table, drinking, singing, and playing musical instruments. The painting bore the monogram $\frac{D\ C}{M}$ and the date 1617. On the southern wall of the great hall of the Carpenters' Company

[1] *St Albans and Herts. Architectural and Archæological Society* (N.S.), 1895, vol. i. p. 368.

[2] *Coll. Sussex Archæological Society*, vol. i. pp. 117-24 (1904).

[3] *St Albans Architectural and Archæological Society Trans.* (N.S.), vol. i. (1895-1902) p. 378.

[4] Dated 1580.

[5] Note by Sir Austin Harris. The black-letter inscription gives full details of "Dives and poore Lazarus the Scripture."

[6] *Gentleman's Magazine*, vol. ciii. (Part II.), 1833, pp. 393-95.

(1)

(2)

FIG. 116. A ROOM IN PITTLEWORTH MANOR, HAMPSHIRE, SHOWING ON WALL (1) PAINTED AND STENCILLED DECORATION, DATED 1580, AND ON (2) EARLIER DECORATION

FIG. 117. DETAIL OF THE ABOVE (2)

FIG. 118. STRAPWORK DECORATION IN THE PRESENCE CHAMBER, HARDWICK HALL, DERBYSHIRE. *Circ.* 1597

The wide plaster frieze is modelled with forest and hunting scenes, in high relief, painted in colour by "John Poynter"

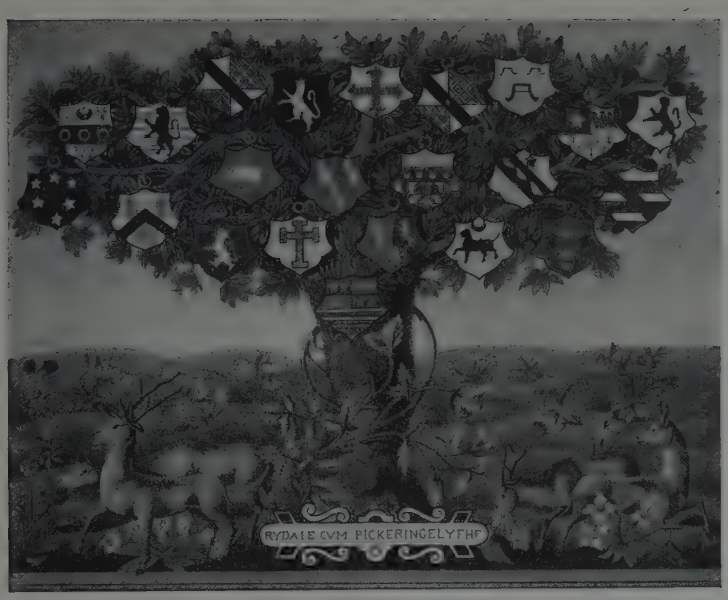


FIG 119. PAINTED WOODEN FRIEZE PANEL IN THE GREAT CHAMBER, GILLING. *Circ.* 1585

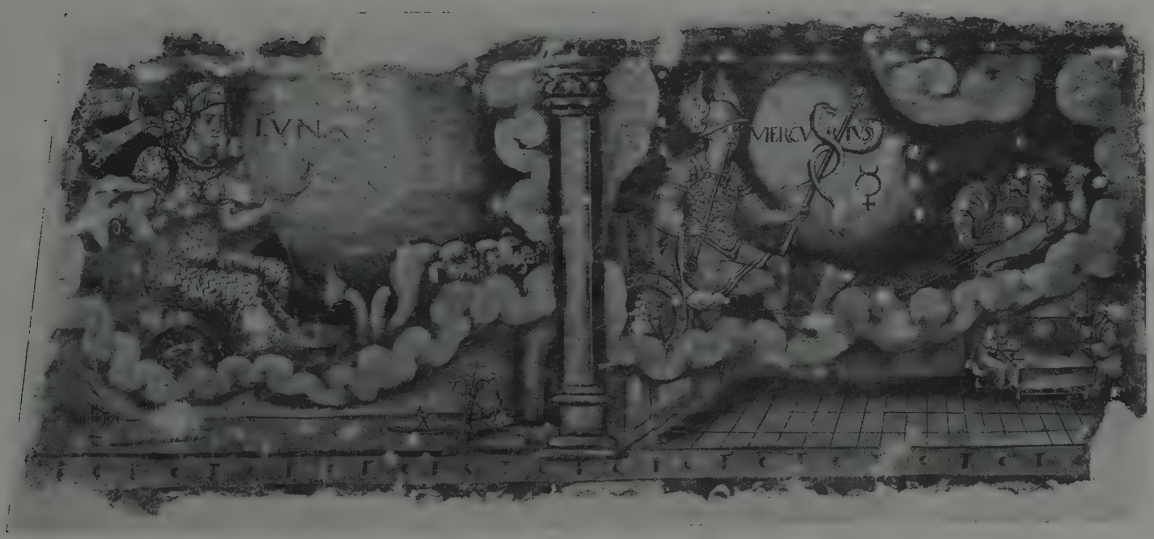


FIG. 120. PAINTING ON PLASTER OF EMBLEMS OF THE PLANETS JUPITER, VENUS, MERCURY, AND THE MOON, WITH SIGNS OF THE ZODIAC AND THE MONTHS, FORMERLY IN A HOUSE AT STODMARSH, KENT. *Early Seventeenth Century*

FIG. 121. STENCILLED DECORATION ON PLASTER IN THE SAFFRON WALDEN MUSEUM

FIG. 122

FIG. 123

THE KEDERMINSTER LIBRARY, LANGLEY MARISH, BUCKS. 1617

the compartments between the corbels which supported the original timber roof are filled in with arabesque work, enlivened with monsters, cupids, and cornucopiæ, and ornamental panels and foliations in a very decayed and imperfect condition. The author of these was no doubt Baker the painter, who was paid in 1571 for making the "story in the parlour." [1]

A wall painting dated 1603 was found at Paramour Grange, near Sandwich, in Kent, where under wall-paper was found canvas stretched upon battens which protected the decoration. On the frieze round the room, broken by small panels containing a Tudor rose, a portcullis, a crown and a fleur-de-lys, are the Beatitudes in black-letter, beneath which is a line of bead and reel in black and white. "Below again, the decoration depends upon a large strapwork hexagon, with a central square, all in black, making a simple and effective repeat. In each square is a coloured flower, and in the other spaces of the hexagon two unrecognisable fruits are placed, painted with a reddish and greenish colour alternating." [2] By the same hand is the grisaille painting [3] on plaster from an old house at Stodmarsh, in West Kent, representing emblems of the planets Jupiter, Venus, and Mercury, with signs of the zodiac and the months, which is especially interesting as an instance of the use of the engraved designs of the German Vergil Solis [4] (Fig. 120). From the same house is taken the grisaille painting of the story of Diana and Actæon in the same collection. Mural paintings of the type described do not appear to be later in date than the reign of James I., and their disuse may perhaps be attributed to the prevalence of wood panelling as a lining to walls during the seventeenth century.

In the decoration of the walls and roof of two attics in the Meeting House, West Hanningfield, Essex, the panels are painted in brown, black, and white with large foliated and interlacing designs, in which centaurs, fishes, and terminal creatures figure, bordered with a narrower scroll design. In one panel is the date 1615, and a shield of Skynner impaling Folkes or Folke and Bowyer.

As the seventeenth century advanced, more ambitious decorative painting was attempted, perhaps by the foreign painters resident in London, who had to pay certain fines for following their art without being free of the Painter-Stainers' Company. Vaughan the Silurist heads a poem with the explanation that it was written "upon a meeting with some of his friends at the Globe Tavern in a chamber painted overhead with a cloudy sky and some few dispersed stars, and on the sides with landscapes, hills, shepherds, and sheep"; while at Gorhambury there seems to have been an odd combination of decorative "history painting" and symbolism. The figures being as large as life, "done only with umbre and gold, all the heightening and illuminated parts being burnished gold, and the shadowed umbre." In the hall (Aubrey writes) "is a large storie very well painted of the feast of the gods, where Mars is caught in net by Vulcan: in the wall over the chimney is painted an oake, with akorns falling from it with the words '*quid potius*': and on the wall over the table is painted Ceres teaching the sowing of corn, the words, *monitu meliora* . . . the figures of King James

[1] E. Jupp, *History of Carpenters' Company* (1887), pp. 226 and 235; and *Records of the Carpenters' Company* (1916), vol. iv. (1546-71) p. 144 (ed. B. Marsh).

[2] Note to coloured drawings of the room by Mr Martin Hardie.

[3] W. 24, 1913, Victoria and Albert Museum.

[4] 1514-62.

seated on a rock, Henry IV. of France, and the King of Spain were painted on one end of the gallery, the figures being as large as life, they were done only with umbre and gold all the heightening and illuminated parts being burnished gold, and the shadowed umbre," and the ceiling of the same gallery is painted by the same hand with the heads and busts of Greek and Roman emperors and heroes.[1]

COLOUR

The use of colour for the enrichment of wainscoted walls and modelled plaster ceilings was a feature of Tudor and early Stuart interiors, and the effect of intricate brilliance and importance aimed at was obtained by tinting architectural members and picking out ornamental details. The coloured drawing by C. J. Richardson of the interior porch at Montacute, in which the ground of the woodwork is left its natural colour, while the carved enrichments are picked out in clear colour—red, blue, and yellow—vividly represents the original magnificence of Elizabethan decoration. Interiors of the Tudor period glowed with primary colours and gold. Cavendish makes reference to Wolsey's roof of "gold and byse" (light blue) at Hampton Court, and this seems to have been a favourite combination. In a contemporary account of Theobald's, the ceilings are described as blue, with roses and other ornaments gilded;[2] and traces of red, blue, and yellow could be seen until recently on the plaster at Boughton Malherbe, in Kent. Painted decoration in imitation of intarsia or inlay, dated 1599, survives in Queen Mary's room at Hardwick Hall, Derbyshire, the scroll designs being painted in black; in the early years of the nineteenth century, these survivals of colour were more frequent. The Kederminster Library, built by Sir John Kederminster in 1617, in Langley Church, is the most complete and untouched survival of seventeenth-century colour decoration. The larger horizontal panels, which are painted with elaborate cartouches, are varied with narrow upright panels in which saints are represented, and the chimney-piece is also painted with arabesques, symbolical figures, and shields of arms on the convex centre of the upper stage (Figs. 122-126).

There are traces of early seventeenth-century colour decoration at Bramshill; in the flower-de-luce room the pattern is of a golden-coloured fleur-de-lys on dark green ovals, which occur in the centre of each panel. The colouring has been restored, following the indications of the original work. In the white rooms were traces, before they were repainted, of arabesque patterns in dark green, blue and black on the white panels.[3]

The colouring of wainscot continued until the Restoration in the late seventeenth century, and in an inventory of Wimbledon Hall, taken in 1649, we learn that the oak wainscot was varnished green spotted with gold stars and crosses, or coloured "livor colour" and varnished, or white, filleted with green.[4]

The use of several colours combined appears to have lost ground in the course of the seventeenth century, and woodwork was painted white or left in its natural colour, though ornamental details were occasionally gilded. The crest room at Albyns (Fig. 14) is painted white, with charges from the Abdy arms painted in the centre of each panel; at Holland House, again, the white parlour is painted white with gilt enrichments.

[1] Quoted in C. J. Richardson, *Studies from Old English Mansions* (2nd Series), 1842.
[2] Quoted in W. B. Rye, *England as Seen by Foreigners* (1865), p. 45.
[3] Sir W. Cope, *The History of Bramshill*, pp. 52-53.
[4] *Archæologia*, vol. x. pp. 401, 402, 403, 404.

Ecce, ita benedicitur vir timens Iehovae: Videt enim Natos Natorum suorum, & pacem in Israele. Ps. 128.
Deus gratiam faciat nobis, et benedicat nobis, illustret faciem tuam erga nos. Ps. 67. 1.

FIG. 124. PANELS FROM THE KEDERMINSTER PEW, LANGLEY, BUCKS. 1617
Arms and Alliances of Sir John Kederminster

FIG. 125. PANELS FROM THE KEDERMINSTER LIBRARY, LANGLEY, BUCKS.

FIG. 126. PANELS FROM THE KEDERMINSTER LIBRARY, LANGLEY, BUCKS. 1617

FIG. 127. THE GILT ROOM, HOLLAND HOUSE. *Circ.* 1624

From a Lithograph by C. J. Richardson

FIG. 128. TWO PAINTED PANELS, SHOWING THE CORONET OF THE EARL OF HOLLAND (CREATED 1624) ABOVE THE CROSSLET OF RICH AND THE *FLEUR-DE-LYS* FROM THE ARMS OF FOX

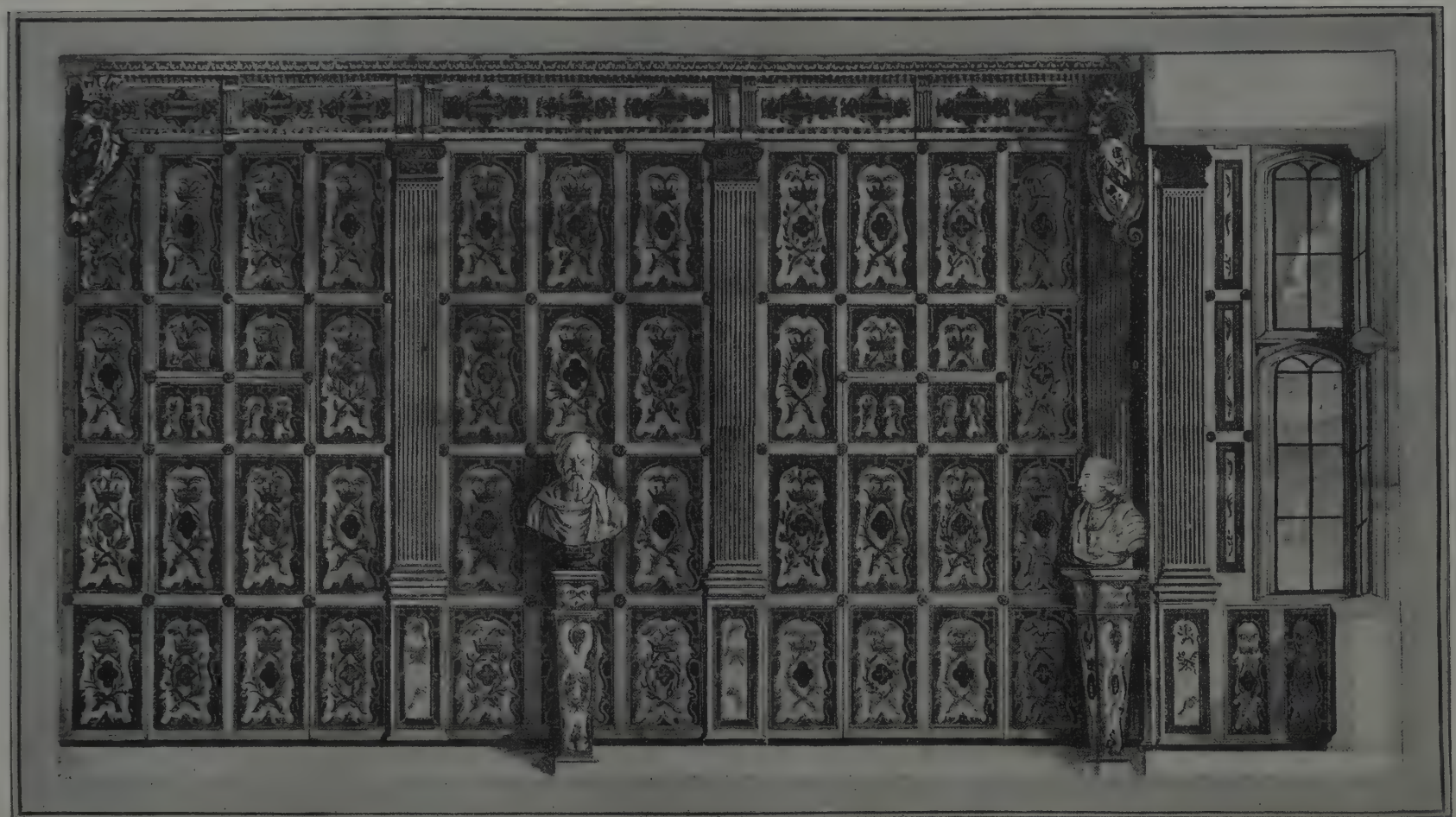


FIG. 129. A WALL OF THE GILT ROOM, HOLLAND HOUSE. *Circ.* 1624 *C. J. Richardson, del.*

VII

PLASTER

DESIGN OF PLASTER—FOREIGN SOURCES OF DESIGN—LOCAL CENTRES—COLOUR DECORATION—INGREDIENTS

THE chief use of the "plastique art," as Sir Henry Wotton has it, was in England the "graceful fretting of roofes," and he alludes to the durability and cheapness of this form of ornament. The art was introduced in Henry VIII.'s reign by Italian craftsmen, who were engaged on Henry's palace of Nonsuch, and the plaster statues and bas-reliefs modelled by them on the exterior of the building were much admired by Evelyn after the Restoration. It was the Gothic joiners' craft that first influenced the design of plasterwork, and their flat timber ceilings, divided by moulded rectilinear ribs ornamented with a carved boss at the intersections, governed the setting out of the earliest extant Tudor plasterwork. In the ceiling in Cardinal Wolsey's closet at Hampton Court the rectilinear wooden ribs enclose *papier-mâché* fillings to the panels of delicate design, centring in a badge, such as the Tudor rose or ostrich feathers. Round the walls on two sides is a frieze bearing the Cardinal's motto, "*Dominus michi adiutor*," and (Fig. 130) badges in roundels varied by ornament in the Italian style.

In the ceiling of the chapel of St James's Palace, the panels are divided by gilt wooden ribs, and a small running ornament, cast in lead, enriches the under side of the ribs. The panels contain coats of arms, emblazoned in their proper colours, and foliage. The date 1540 occurs in several places.[1] In the coved plaster ceiling at Holcombe Court, built in the latter part of the reign of Henry VIII., is a design formed of shallow ribs, and a number of pateræ are introduced, each containing one of the letters of the name of the builder, Sir Roger Bluet, enclosed in a wreath.

With the use of plastic material for the ribs in the ensuing period there was no necessity for a rectilinear setting-out; and the designs may be divided into geometrical schemes, ranging from the simplest to elaborate compositions and including every shape of panel, curved, angular, and interlaced, and into free designs, either of interlaced strapwork or of all-over floral ornament. In a pattern book for glazing[2] the author claims in the title-page that his "draughtes" are "not impertinent for Plasterers," and his more elaborate designs are entirely suitable for geometrical setting-out. Moulded plasterwork is usually on a flat ceiling, but it is not unusual to find the panels curving

[1] A view of the ceiling is given in Richardson's *Architectural Remains of the Reigns of Elizabeth and James I.*, 1838, Plate 12. It was repaired in 1836 by Sir R. Smirke.

[2] *A Booke of Sundry Draughtes, Principally Serving for Glasiers, etc.*, London, 1615.

downwards at intersections to form a pendant, which adds variety to the surface. The ornament is softly modelled, free from undercutting and sharp projections, and melting agreeably into the background. In Elizabethan examples, narrow ribbing, closely following the mouldings of timber construction, appears.

This early simple work has reserve and character, and is appropriate to the small rooms and houses of moderate size. The repeated ornamental *motifs* radiate from the mitred angles of the moulded ribs, and isolated ornaments, badges, rosettes, formal sprays, and fleurs-de-lys are also placed in the centre of the panels. In small rooms a central treatment was used, such as a square or diamond-shaped panel with foliated terminals.

It is evident, from the number of houses in which plasterwork still remains, that the output of modelled plaster which "serveth passing well to make little images in fretwork to set forth houses" [1] must have been very great during that great building period, the last quarter of the sixteenth and the first quarter of the seventeenth centuries.

The deep coloured frieze in the presence chamber at Hardwick Hall (Fig. 142) stands alone in its broad pictorial rendering of landscape and figure subjects; for in this large room Diana and her attendants are seen hunting with dogs and spears amid a forest of trees which shelter animals of the chase, including stags, lions, and elephants. The modelling of the human figure is in advance of the period.

In the reign of James I. the ribs assumed a wider, shallower form, enriched with minute floral and scrolling ornament, as is shown in the illustrations of ceilings at Albyns and Boston House, and in the detail of Great St Helens (Figs. 158-165, 151-152, 155). The ribs enclose in the panel spaces heraldic badges, flowers, strapwork, rosettes, formal floral designs, or medallions containing animals and heads.

A ceiling in the drawing-room at Canons Ashby is characteristic of the second quarter of the seventeenth century. The larger panels are filled with conventional thistle sprays, the small panels with a draped head; and in a large panel over the chimney-piece are the arms of the Dryden family. The central pendant consists of four human-headed scrolls, forming a shaft for a lamp. The ceiling formerly at the Reindeer Inn, Banbury, is also an example of fine Carolean work. The moulded ribs are enriched with delicate scroll ornament which has been outlined with a modelling tool, which helps to give it sharpness and strength. The formal ornament of fantastic scrollwork and figures within the panels shows traces of gilding. The contemporary ceilings at Aston Hall,[2] especially that of the long gallery, are remarkable for the delicacy and skilful handling of the purely formal ornament (Fig. 156).

Strapwork designs of an all-over design without panel ribbing are less interesting. The design consists of a flat interlacing ribbon or scroll in low relief, studded with small jewellings, rosettes, and discs, as in the small drawing-room (formerly the King's room) at Apethorpe, in rooms at Audley End, and at Beckington Abbey. This type of ceiling dates from the first quarter of the seventeenth century.

Characteristically English is the free floral design, as in the waggon-vaulted gallery at Burton Agnes, which has now fallen into ruins, but a drawing by Richardson preserves the record of a scrolling design of exceptional vigour. In the room at Speke the ceiling area is crossed by large main beams, encased in plaster, and enriched with a running

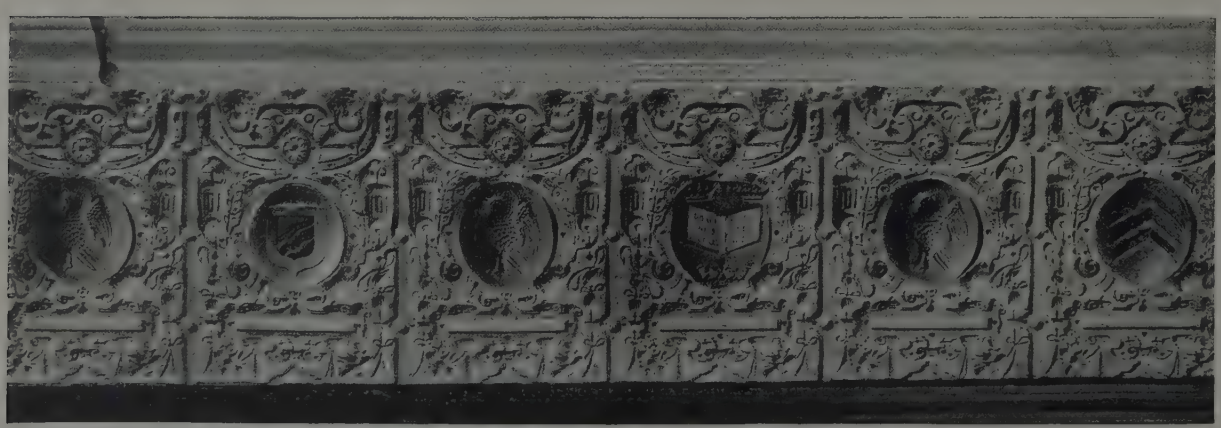
[1] Holland, *Pliny*, XXXVI., XXIV. ii. 595.

[2] *Circ.* 1635.

FIG. 130. DETAIL OF CEILING AND FRIEZE IN WOLSEY'S CLOSET, HAMPTON COURT, INSCRIBED WITH WOLSEY'S MOTTO, *DOMINUS MICHI ADIUTOR*. *Circ.* 1525

FIG. 131. FRIEZE IN THE DRAWING-ROOM, LOSELY, SURREY, IN WHICH APPEAR THE ARMS OF THE MORES, AND THE MORE REBUS, A MULBERRY TREE; A COCKATRICE, A BEARING OF THE MUDGE FAMILY, ETC. *Circ.* 1568

FIG. 132. DETAIL FROM PLASTERWORK IN BEDROOM AT MAPPERTON, DORSET.
Second Quarter of the Sixteenth Century



FIGS. 133 AND 134. CEILING AND FRIEZE OF ROOM OVER THE COMMON GATE, CORPUS CHRISTI COLLEGE, OXFORD. *Elizabethan*

In the ceiling appear the Tudor badges, the crown and rose, portcullis, and the crowned falcon

design of hops, small in scale, while the panels are filled with a design of interlacing scrolls of rose, vine, and other flowers branching from a central stem whose springing is marked by a strapwork ornament (Figs. 137-141).

The design of plasterwork underwent a change in the reign of James I., when allegorical personifications appear with greater frequency on the ceiling, just as the figures of Peace and Plenty fill the niches of chimney-pieces. The setting of the state-room ceiling at Boston House is an arrangement of linked square and oblong panels broken into semicircular and segmental cuspings, and filled with strapwork cartouches in which are emblematic and fanciful figures (Figs. 159-165). Later the allegorical figures grew to life size, and occupied the central panel of ceilings, as at Forde Abbey, where this newly introduced style was evidently imperfectly understood by country craftsmen, who have modelled the figure subjects with a heavy hand, and used ornamental detail several sizes too large, as in the imbricated leaves clothing the main ribs of a bedroom ceiling. The use of wide ribs ornamented with guilloches enclosing a large central panel is also a feature of an interesting small Surrey house, Slyfield (Fig. 175). The bedroom above this room has a ceiling which corresponds in design, and within a large oval wreath of bay in the centre is the figure of Peace. A more elaborate ceiling in the great chamber has in the cove an intricate all-over design of festoons of drapery and fruit, in which winged amorini and gryphons figure. In the centre is an amorino surrounded by a wreath of laurel (Fig. 168). The plasterer also displayed his art in the frieze, sometimes a running pattern of stem and leaf design, sometimes panels enclosed in strapwork.

What influence the Italians may have had disappeared by the reign of Elizabeth; and the names of the plasterworkers that have so far come down to us are English. John Hethe or Heath, who was probably employed by Henry VIII. at Nonsuch, leaves to his second son Laurence "my moldes and molded work that I served the Kinge withal,"[1] showing that the moulds were a possession of value, indeed the craftsman's working capital.[2] A certain John Williams is known to have carried out plasterwork at Longleat, and an Abraham Smith, a plasterer, was one of the permanent employees at Hardwick Hall. The ceilings at Knole are the work of the King's plasterer, Richard Dangan, who was paid in 1609 for "fretts and other work done"; and John Cobbe is paid in 1601 for the "frettishing" of the ceiling of the great chamber and long gallery at St John's College, Cambridge. Records of the name of craftsmen are, however, extremely rare.

But while the plasterers seem to be English the sources of figure subjects can, in many instances, be traced to pattern books engraved by Flemish artists, which English plasterers adapted to their technique and to the spaces to be filled, simplifying, adding, and eliminating as they worked. In the case of the overpieces to the chimney-pieces at Hardwick old Hall, which are the work of Abraham Smith, who worked for the "building" Countess of Shrewsbury,[3] the details of the plasterwork are rough, grotesque, and summary; the design is borrowed from Martin de Vos's four elements—Ignis, Aer, Aqua, Terra—which were engraved by the elder van de Passe. Cast medallion heads of the Nine Worthies by Nicolas de Bruyn appear in several positions, as in the

[1] *Archæologia*, vol. xxxix. p. 34. Heath's will is dated 1st August 1552.

[2] The plasterer submitted "models" directly to his employer. *State Papers, Domestic, Elizabeth*, vol. cclxxvi., No. 37.

[3] *Archæologia*, vol. lxiv.

state room from the old Palace, Bromley-by-Bow,[1] Balcarres House in Scotland, and elsewhere. In the Bromley-by-Bow ceiling the centres of six quatrefoils are occupied by medallions bearing the helmeted head and bust of Joshua, Hector of Troy, and Alexander (Fig. 27). De Bruyn's plates of this series are dated 1597, but the heads of the Worthies continued to be used as *motifs* in the early seventeenth century. Variants on designs for the Five Senses occur in several early seventeenth-century houses. The Senses are symbolised as follows :—

Hearing (*auditus*) represented by a woman playing a guitar, surrounded by musical instruments and attended by a stag.

Smelling (*olefactus*), a woman seated, with vases of flowers and a dog.

Seeing (*visus*), a seated woman holding a mirror, attended by an eagle.

Tasting (*gustus*), a seated woman holding a basket of fruit.

Touching (*tactus*), a seated woman holding a bird which pecks her.

These subjects occur on the ceiling of the Queen's boudoir at Kew Palace (which was built by Samuel Fortrey in 1631) (Fig. 31) ; on the upper stage of a chimney-piece in the assize courts, Bristol (Fig. 41) ; and in the state room on the first floor at Boston House, Brentford, dated 1623 (Figs. 37-39, 162-165). Here sixteen panels contain a symbolical figure modelled in relief against a tinted background ; and besides the Senses, Time and the elements, Fire and Water, Peace and War, Faith, Hope, and Charity are represented.

The devices on the end of the gallery at Little Moreton Hall, representing the Wheel of Fortune, appear in the *Castle of Knowledge*, printed by Reynold Wolfe, 1556.[2] At Blickling (1619-20) the gallery ceiling has in the large panels emblematic figures, such as *Dolus*, of which some appear in Peacham's *Minerva Britanna*[3] ; and in a ceiling in an old house in Gravel Lane, Houndsditch, now demolished, the panels are enriched with moral and religious emblems.[4]

LOCAL CENTRES

Work of similar general design is not infrequently found in various parts of England, but ornament cast from the same moulds is rarely met with.

The frieze from the old Bromley-by-Bow Palace (1606) has been used again at Bury Hall (1615), Edmonton, on the soffit of a beam ; the ceiling of another room at Bury Hall has been cast from the same mould as the dining-room ceiling of the Vicarage, Tottenham (1620) ; the frieze from Albyns (Fig. 169) is used again in a bedroom at Broughton Castle, Oxfordshire. There are also noticeable similarities in workmanship in certain localities. The ceiling of the drawing-room at Gawthorpe Hall, Lancashire, is similar in character to the work of Speke Hall in the same county ; in both houses the design in certain panels consists of a whorl of conical bunches of grapes. In North Devon there are indications of a local centre ; and the same frieze is to be seen at Bideford, at Weare Gifford, and at Barnstaple. "A similar type of design is to be observed between ceilings at Barnstaple and North Molton ; cast sprays are to be found reused in wholly different designs, the same moulds being used again and again. The best

[1] In the Victoria and Albert Museum.

[2] Garner and Stratton, *Domestic Architecture during the Tudor Period*, vol. ii. p. 150.

[3] Henry Peacham, *Minerva Britanna, or a Garden of Heroical Deuises furnish'd and adorned with Emblems and Impresas of sundry natures. . . .*

[4] Illustrated in C. J. Richardson, *Studies from Old English Mansions* (4th series), London, 1848.

examples date from between 1590 and 1630, with some minor work as late as 1660"; [1] and such fragments of evidence tempt one to surmise that most of the North Devon plasterwork was wrought by one family or guild of plasterers.

PENDANTS, BOSSES

Pendants of various sizes were developed from the conical bosses which served to cover the mitreing of the intersecting ribs, a joint always difficult to the inexpert; and were employed also for their value in enriching and breaking up the surface of the ceiling, especially in the case of monotonous and low-relief strapwork, as in the fish room, Audley End. Certain pendants are in skeleton form, plastered upon an iron core, as in the great chamber at Herringstone, in Dorset.

COLOUR DECORATION

Plaster was treated with colour and gilding during the Tudor, and continued to be coloured in the ensuing period. At Boughton Malherbe the drawing-room, when Shaw [2] described it, showed a complete colour decoration in the ceiling "presumed to be one of the most beautiful specimens of embellishment in the kingdom, the ground is white, and the interlaced pattern blue and reddish brown, judiciously intermingled." The prevalence of colouring is evidenced by the statute of the first years of James I.'s reign, in which it is enacted that "no plaisterer shall exercise the art of a painter in the city or suburbs or lay any colour or painting whatsoever, unless he be a servant or apprentice to a painter, or have served seven years' apprenticeship to that trade."

INGREDIENTS

The undercoating of ceilings enriched with modelled plaster contains an amount of cob and clay bound by brown hair; and on this is applied ornamental details and a coating of plaster probably compounded in the following manner: Lumps of lime were slaked with water, and "as the lime slacked more water was added and the face

[1] Bruce Oliver, *Devonshire Association*, vol. xlix. (1917) p. 196.
[2] *Details of Elizabethan Architecture*, 1834, p. 19.

ORNAMENTAL DETAILS OF PLASTER CEILING, THE GREEN ROOM, PINKIE HOUSE, MUSSELBURGH

of the heap smoothed over: as the heat increased this face cracked, but was again and again smoothed over keeping the heat in until the slacking process was completed." This slaked lime was kept at least twelve or eighteen months before use, and was then mixed with silver or light-coloured sand and plenty of white hair.[1]

[1] B. Oliver, *Devonshire Association*, vol. xlix. (1917) p. 197.

FIG. 134A. PLASTER CEILING IN KING CHARLES'S ROOM, PINKIE HOUSE, MUSSELBURGH

FIG. 135. CEILING AT BIRTS MORTON COURT, WORCESTERSHIRE
Late Sixteenth Century

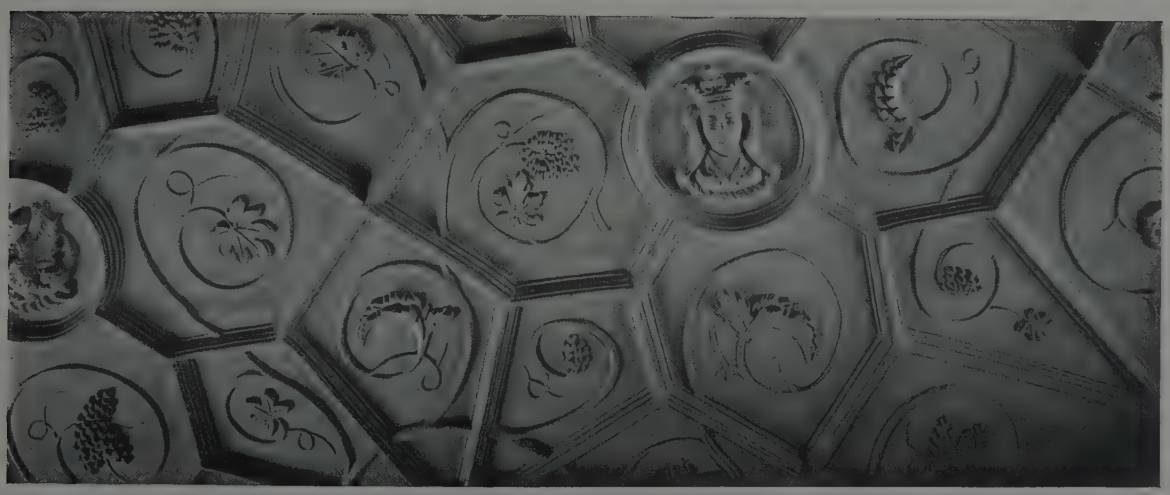


FIG. 136. DETAIL OF CEILING IN SOUTH-WEST TOWER, POWIS CASTLE, MONTGOMERYSHIRE. *Circ.* 1592

FIG. 137

FIG. 138. PANELS FROM DRAWING-ROOM CEILING, SPEKE HALL, LANCASHIRE.
Elizabethan

FIG. 139

FIG. 140

FIG. 141

DETAIL OF PANELS, SPEKE HALL, LANCASHIRE. *Elizabethan*

FIG. 142. FRIEZE FROM PRESENCE CHAMBER, HARDWICK HALL. *Circ.* 1597
(Depth, 11 feet)

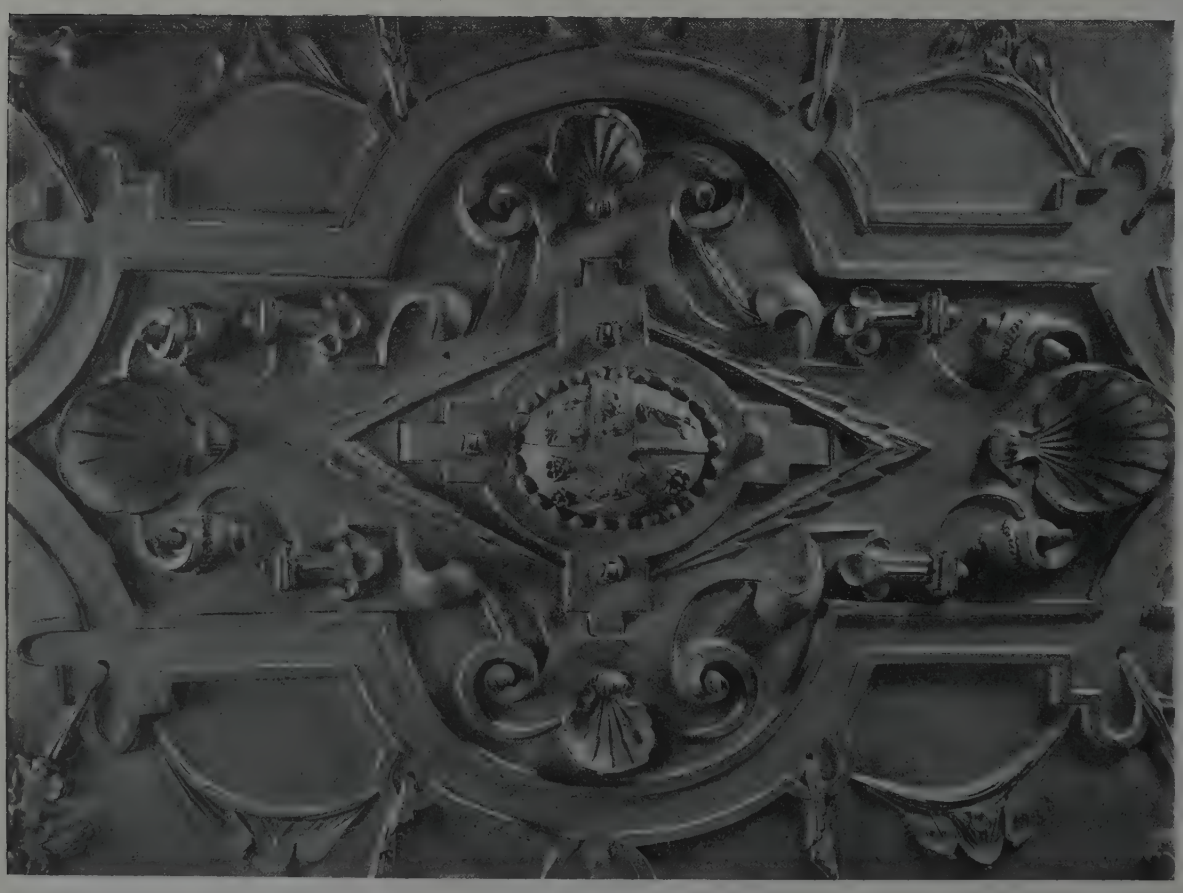


FIG. 143. CENTRE PANEL OF CEILING, BISHOP KING'S PALACE, OXFORD. *Circ.* 1622
The cartouche bears the arms of Thomas Smyth, impaling those of his wife, Margaret Wilmot

FIG 144. DETAIL OF CEILING, BISHOP KING'S PALACE, OXFORD. *Early Seventeenth Century*

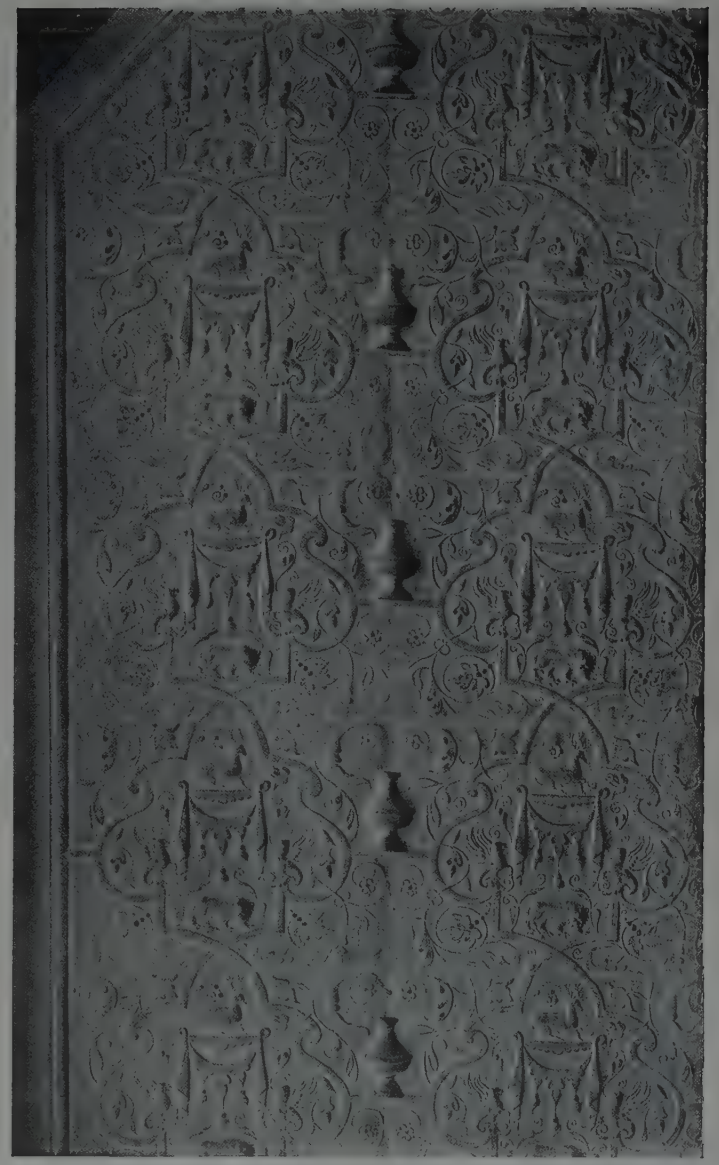


FIG. 145. DETAIL OF SOFFIT OF THE ORIEL WINDOWS IN ROOM OVER THE COMMON GATE, CORPUS CHRISTI COLLEGE, OXFORD. *Elizabethan*

FIG. 146. ROUNDEL FROM SOMERSET LODGE, CANONBURY PLACE. *Early Seventeenth Century*

FIG. 147. ROUNDEL FROM THE GROUND FLOOR, NORTH-WEST ROOM, THE OLD PALACE, BROMLEY-BY-BOW. *Circ.* 1606

FIG. 148. DETAIL OF RIB, THE OLD PALACE, BROMLEY-BY-BOW. *Circ.* 1606

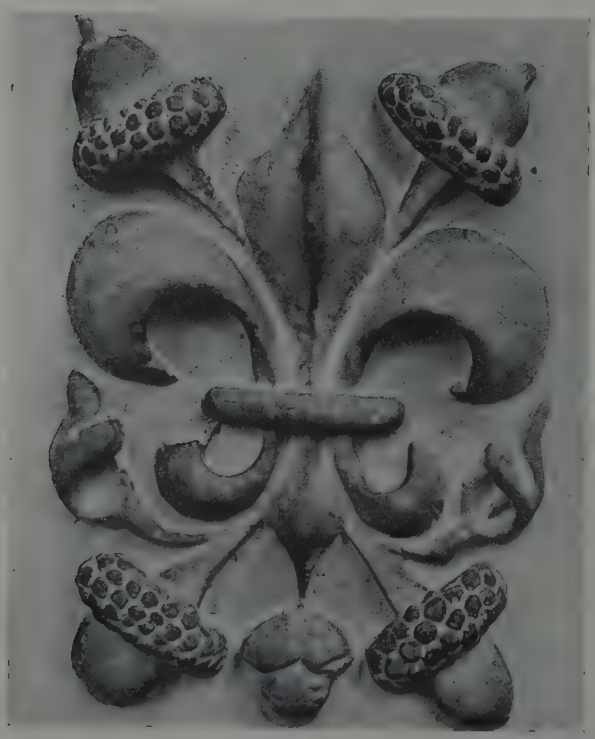


FIG. 149. DETAIL FROM THE TAPESTRY ROOM, SIZERGH CASTLE. *Circ.* 1575

FIG. 150. COAT OF ARMS FROM THE TAPESTRY ROOM, SIZERGH CASTLE. *Circ.* 1575
Arms, Strickland quartering Deencourt, Neville, and Ward

FIG. 151. CEILING RIB FROM BROUGHTON CASTLE, OXFORDSHIRE.
Early Seventeenth Century

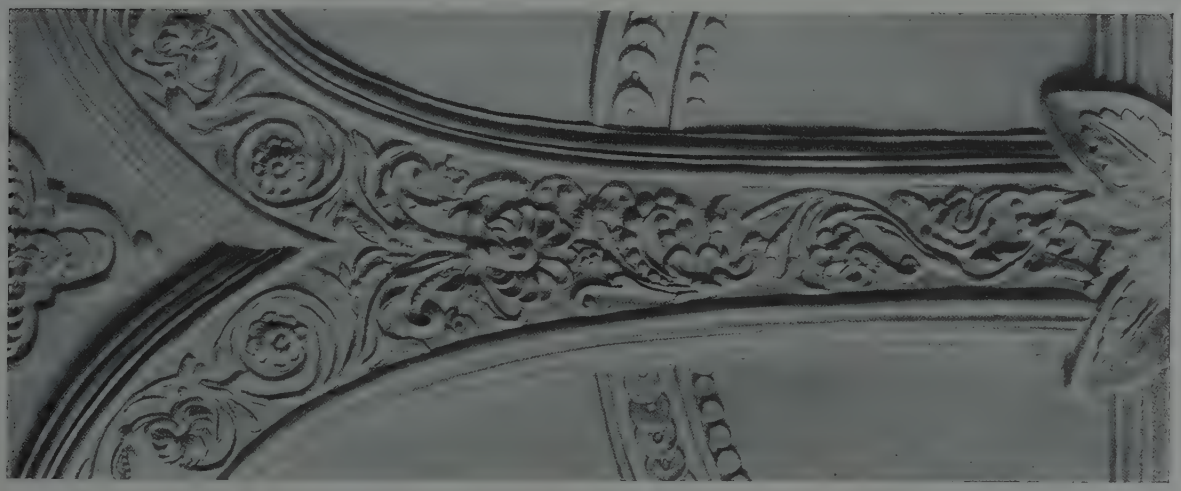


FIG. 152. CEILING RIBS FROM 25 BISHOPSGATE STREET, GREAT ST HELEN'S, LONDON, E.C.

FIG. 153. DETAIL OF ORNAMENT FROM BRYMPTON, SOMERSET. *Early Seventeenth Century*

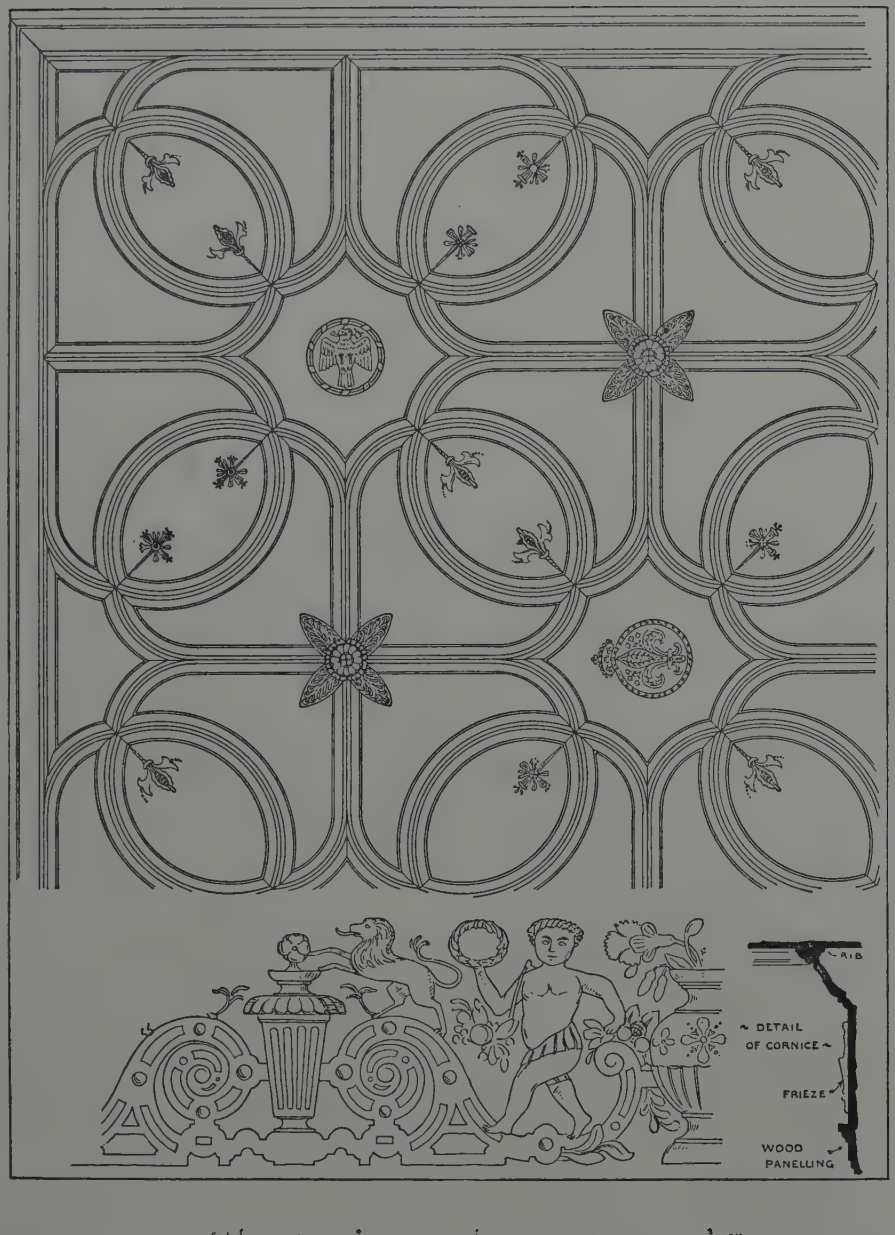


FIG. 154. DETAIL OF PLASTER CEILING IN CHINTZ ROOM, ALBYNS. *Late Sixteenth Century*

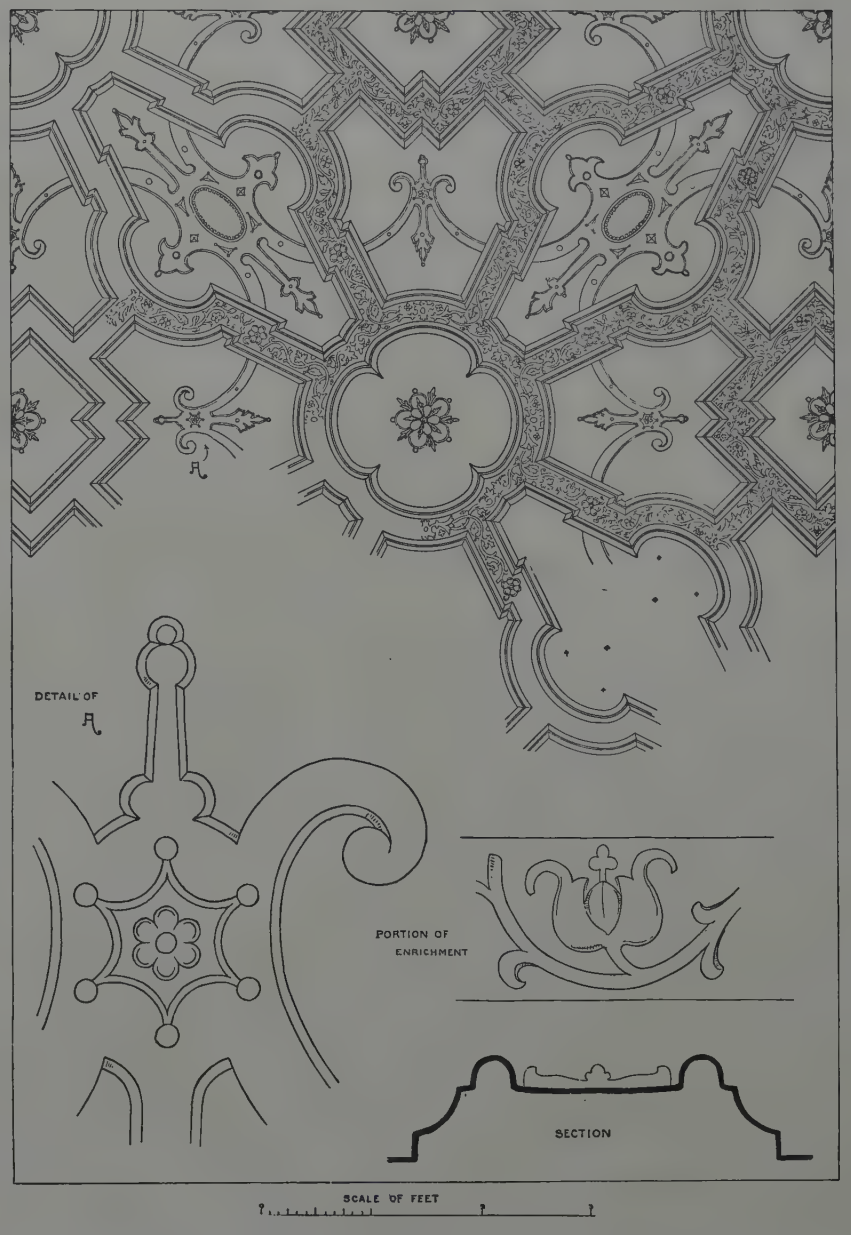


FIG. 155. DETAIL OF PLASTER CEILING, ALBYNS, ESSEX. *Circ.* 1620 *E. B. Nevinson, del.*

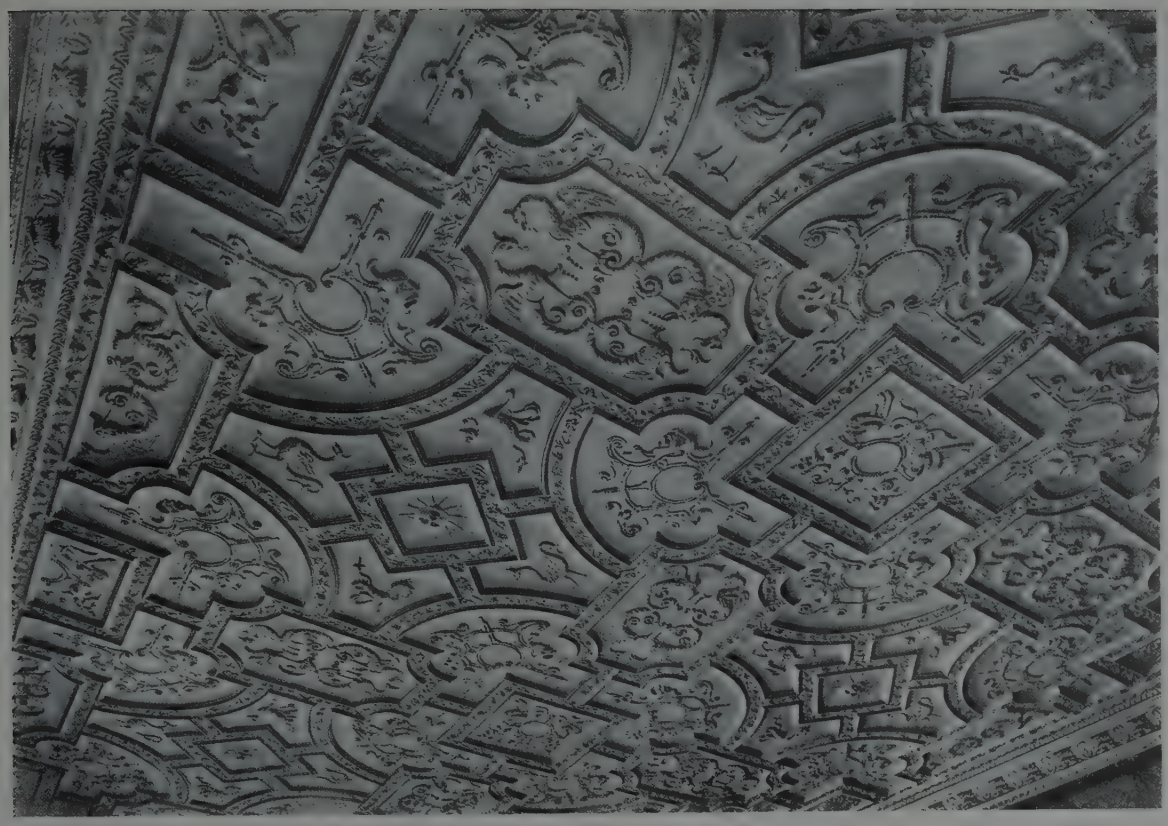


FIG. 156. CEILING AT ASTON HALL, WARWICKSHIRE. *Circ.* 1618-31

FIG. 157. DETAIL OF LIBRARY CEILING, ALBYNS. *Circ.* 1620

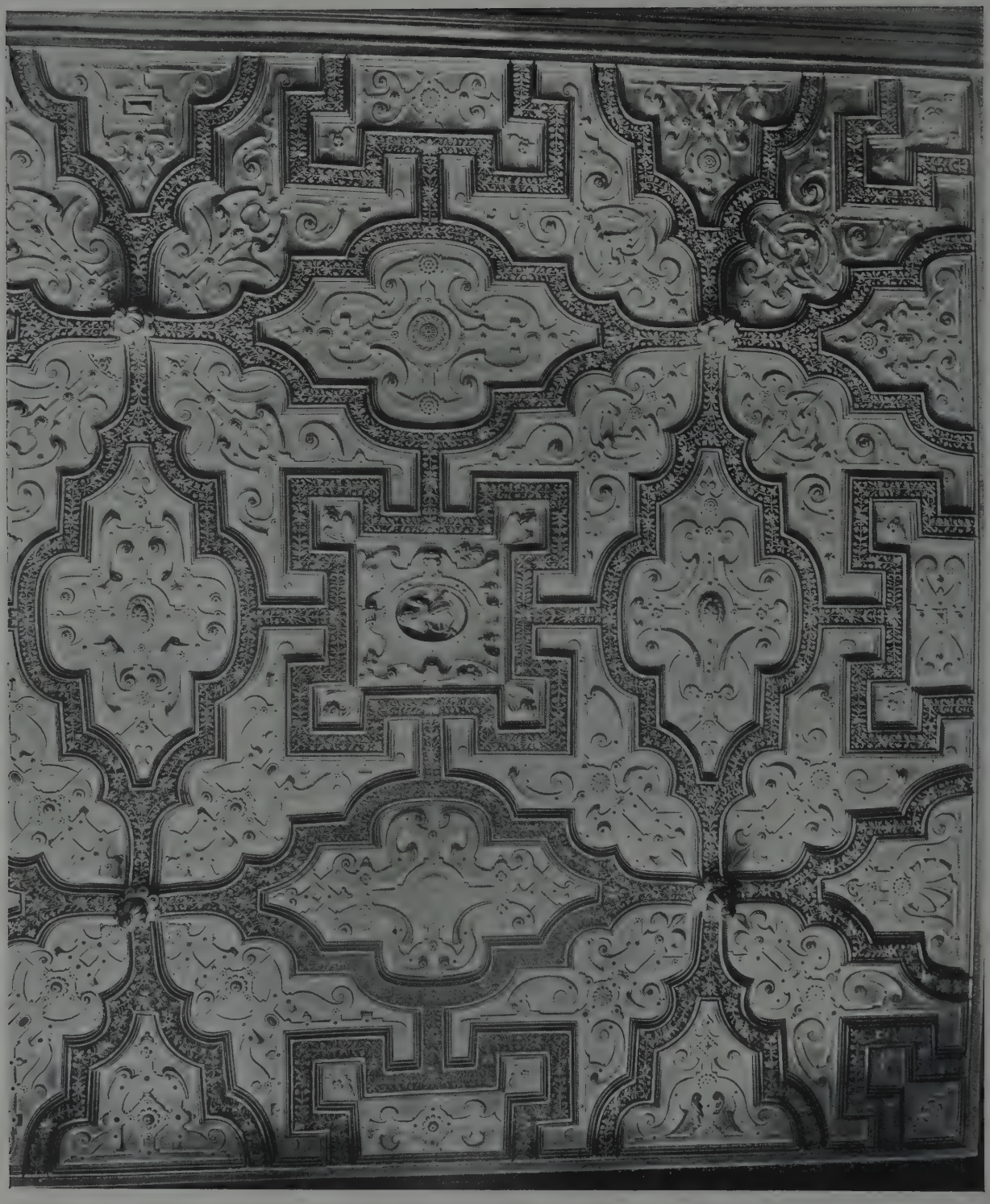


FIG. 158. CEILING OF STATE BEDROOM, BOSTON HOUSE, BRENTFORD. 1623

FIG. 159

FIG 160

FIG. 161

DETAILS OF DRAWING-ROOM CEILING, BOSTON HOUSE, showing emblematical figures, Fides, Charitas, and "Warr" *Dated* 1623

FIG. 162

FIG. 163

FIG. 164

FIG. 165

DETAILS OF DRAWING-ROOM CEILING, BOSTON HOUSE, BRENTFORD. Showing emblematical figures, Odoratus, Ignis, Visus, and Gustus. *Dated* 1623

FIG 166. FRIEZE IN STATE ROOM, CHASTLETON. *Circ.* 1614

FIG. 167. FRIEZE IN THE WHITE PARLOUR, CHASTLETON. *Circ.* 1614

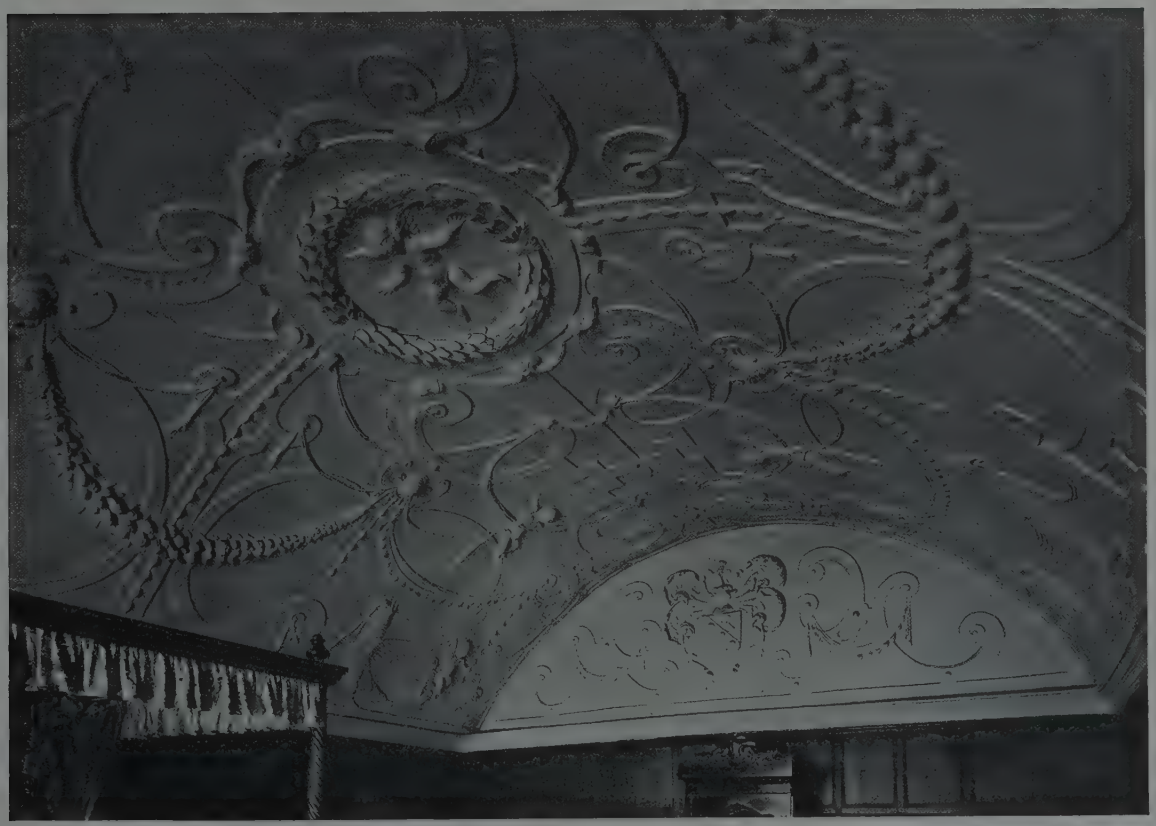


FIG. 168. THE GREAT CHAMBER, SLYFIELD, SURREY. *Mid Seventeenth Century*

FIG. 169. OVER CHIMNEY-PIECE IN THE STUDY, ALBYNS. *Late Sixteenth Century*

FIG. 170. EAST BEDROOM, ALBYNS. *Late Sixteenth Century*

FIG. 171. WHITE DRAWING-ROOM, CHARLTON HOUSE, KENT. *Circ.* 1612

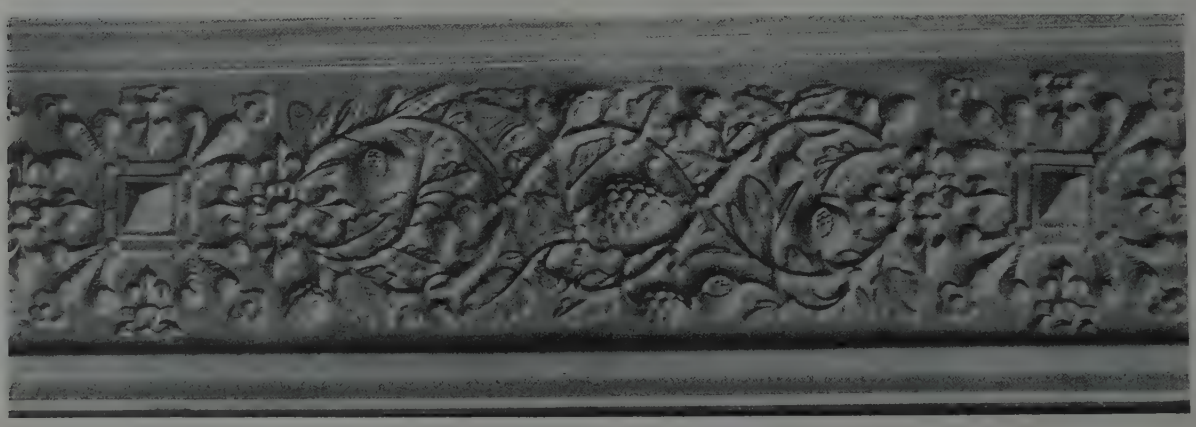


FIG. 172. IN THE SOUTH-EAST BEDROOM, CHARLTON HOUSE, KENT. *Circ.* 1612

FIG. 173. CENTRE OF CEILING OF LARGE ROOM ON THE FIRST FLOOR, CROMWELL HOUSE, HIGHGATE (Arms of Sprignell). *Second Quarter of Seventeenth Century.* (Renewed in accordance with the destroyed original in 1865)

FIG. 174. CEILING IN GREAT HALL, CHARLTON HOUSE, KENT *C. J. Richardson, del.*

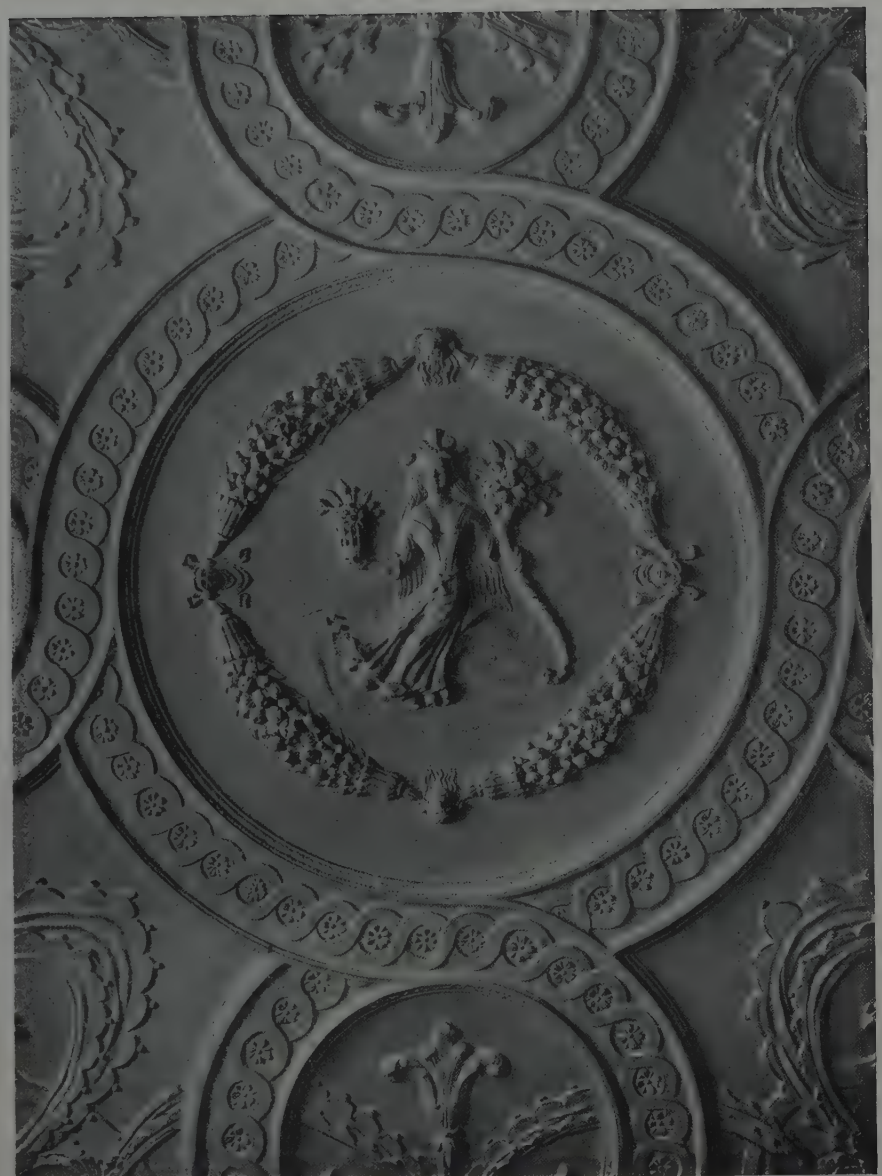


FIG. 175. DETAIL OF CEILING, GROUND FLOOR ROOM, SLYFIELD. *Mid Seventeenth Century*

FIG. 176. CEILING IN FIRST FLOOR ROOM, SPARROW'S HOUSE, IPSWICH *Mid Seventeenth Century*

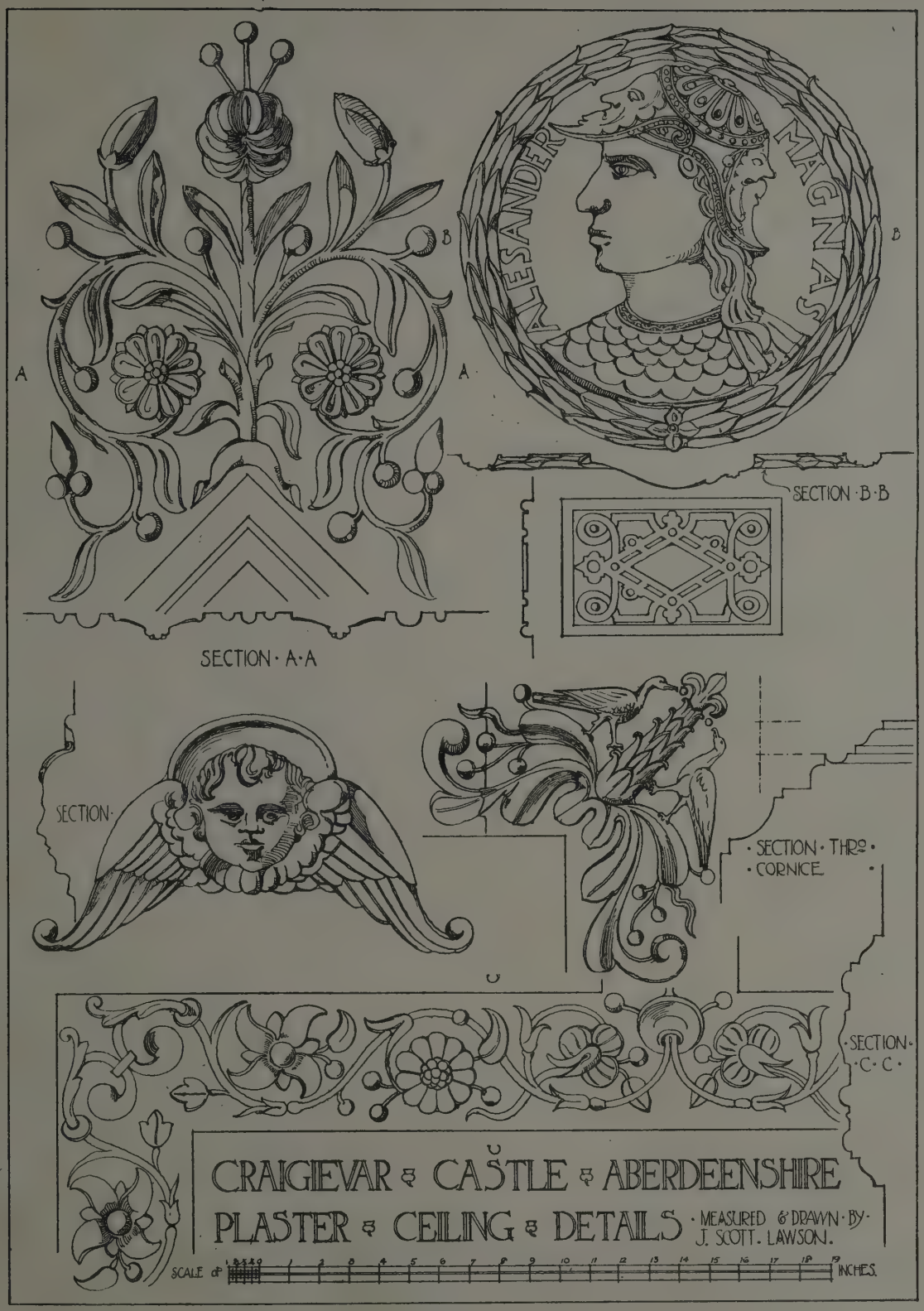


FIG. 177

The ceiling is divided by a wide enriched rib into panels, in which winged heads and four Worthies in medallions occur. *Dated* 1626

Cf. Title-Page for Medallion of Alexander

FIG. 178. THE FAIRFAX BAY WINDOW IN THE GREAT CHAMBER, GILLING CASTLE, YORKSHIRE. (One quarry is signed Bernard Dininckhoff, 1585).

VIII

GLASS AND GLAZING

THE BAY WINDOW—THE IMPORTATION OF GLASS IN THE REIGN OF ELIZABETH—GLAZING—VENTILATING QUARRIES—STAINED AND PAINTED GLASS PANELS AND MEDALLIONS

ONE of the most striking features of early Renaissance domestic architecture was the window, especially the large bay, which, introduced towards the close of the fourteenth century and increasing in size until the time of Henry VIII., was externally a commanding feature, and internally lent variety and interest to the hall or chamber it lighted. The living rooms of the early Renaissance were almost too well lighted and aired, so that Lord Bacon protested against the "fair houses so full of glass that one cannot tell where to become to be out of the sun or cold." Until the reign of Henry VIII. glass, except in churches and gentlemen's houses, was a rarity, horn or framed blinds of cloth or canvas called fenestrals being used instead. By the close of the sixteenth or the beginning of the seventeenth century, glazing cheapened, and became so plentiful in the reign of Elizabeth that horn was "quite laid downe." It was still, however, carefully preserved, and as late as 1567 removed from Alnwick Castle when its owner was absent lest it should suffer from "extreme winds." [1] Different qualities of glass were imported: "some brought out of Burgundie, some out of Normandie, much out of Flanders, besides that which is made in England, which would be as good as the best, if we were diligent and carefull to bestow more cost upon it." [2]

In 1613 a *Booke of Sundry Draughtes* [3] containing over a hundred designs was published, where besides the simple diamond pattern there are designs based on a combination of geometrical figures. The original designs, giving a rich texture to the window, have in nearly every case been replaced by square or diamond quarries; in Moreton Old Hall, however, the design of the original leaded lights was preserved when they were renewed in the late nineteenth century, and the original patterns closely followed.

The lead cames framing the glass panes varied from about three-eighths of an inch to half an inch wide; the casements with their stays and fasteners were of wrought

[1] "Because throwe extreme winds the glasse of the windows of this and other of my lord's castles and houses here in the countrie dooth decay and waste, yt were good the whole leights of everie windowe at the departure of his Lordshippe . . . were taken doune and lade up in safety." Quoted in Preface, *The Earl of Northumberland's Household Book* (1827), p. xvii.

[2] Harrison, in *Holinshed*, vol. i. p. 315.

[3] By Walter Gedde or Gidde.

iron. Diamond panes and intricate variations, such as Gedde illustrates, were in general use up to the latter part of the sixteenth century, but in the seventeenth century squares or oblongs were used. Open work quarries of cast lead for ventilation were occasionally introduced among the glazed panes. They occur at Hampton Court and Haddon Hall, and fragments of such leadwork have been found at Fountains Abbey. It is a device that might well be revived both as providing an inlet of air, and for its decorative effect against the light (Fig. 179).

The bulk of the quarries were filled with white glass, since the admission of light was a prime necessity. So large, however, was the glazed surface, that small panels in coloured glass could be glazed into the quarries without rendering the interior unduly dark. The insertion of coloured glass often took the form of a panel depicting an escutcheon or family badge, while the motto of the family was sometimes repeated in diagonal lines, as the Norreys motto in the hall windows at Ockwells. The effective composition of the royal arms with supporters and mantling was often inserted by loyal subjects in their windows (Fig. 183). In the early period under Italian influence[1] the ornament consisted of scrolls, candelabra, and grotesques. Towards the end of the century strapwork from the Low Countries is prominent, and it is significant that the finest existing display of glass of this period, in the great chamber of Gilling (Fig. 178), is signed by a Dutch artist, Bernard Dininckhoff, and dated 1583. Aubrey[2] writes that the gallery of Gorhambury contained "glass windows all painted, every pane with several figures of beast, bird, and flower"; but this, and much painted glass of the early Renaissance, has disappeared. In the Betley window (Fig. 196) the quarries are filled with figures of Morris dancers, and in the centre quarry a Maypole with the legend, "a mery May."[3] Enamel painting upon glass came into use about the middle of the sixteenth century, superseding to a great extent the process by which local colours, each outlined by leading, were cut out of sheets of pot metal. Enamel painting could, in consequence, disregard the limitations of leadwork, and a whole composition occupy a single sheet of glass. A distinct type of Renaissance glass painting are the minutely finished pictorial medallions painted in various shades of brown and yellow stain, enclosed in a wreathed or strapwork border.

In church windows there was a revival of the art of glass painting towards the close of James I.'s reign, and a certain number of Low Country glass painters settled in England, among them Baptista Sutton (Fig. 193) and the two van Linges, whose work is seen in Oxford Colleges.[4] The east window of Wadham College Chapel was glazed by Bernard van Linge, a Frieslander, and in this instance not only the executant, but the pot metal was imported from abroad.

[1] By an Act, 22 Hen. VIII., c. 13, noblemen and gentry were to be allowed to employ alien joiners and glaziers in their own work without molestation. Quoted in W. Cunningham, *Alien Immigrants*, p. 165.

[2] "Perhaps his lordship might use them as topiques for locall memory." *Mem.*, vol. ii. p. 232.

[3] Sold at Sotheby's, June 1922.

[4] They left England at the outbreak of the Civil War.

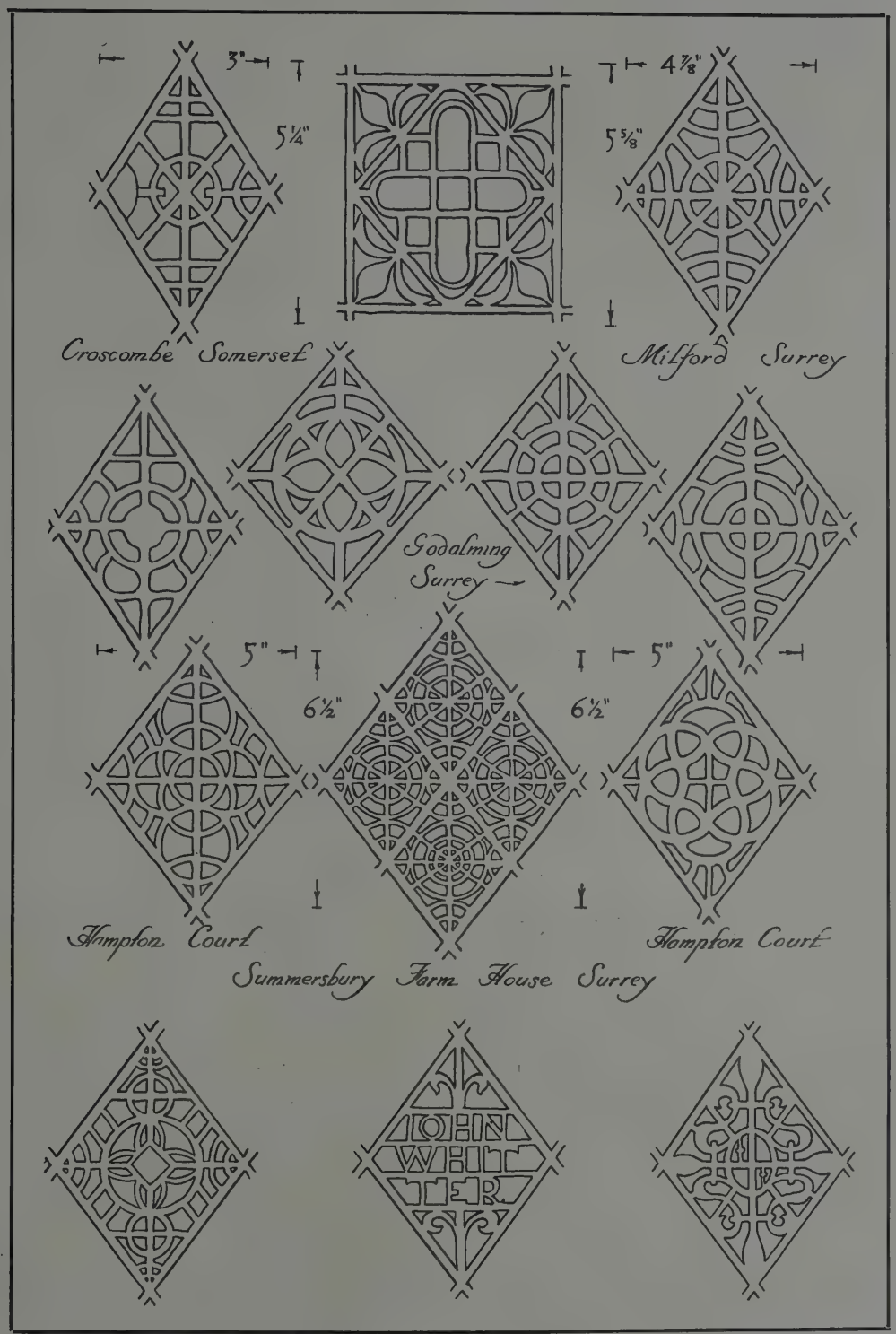


FIG. 179. LEAD VENTILATING QUARRIES *E. White Cooper, del.*

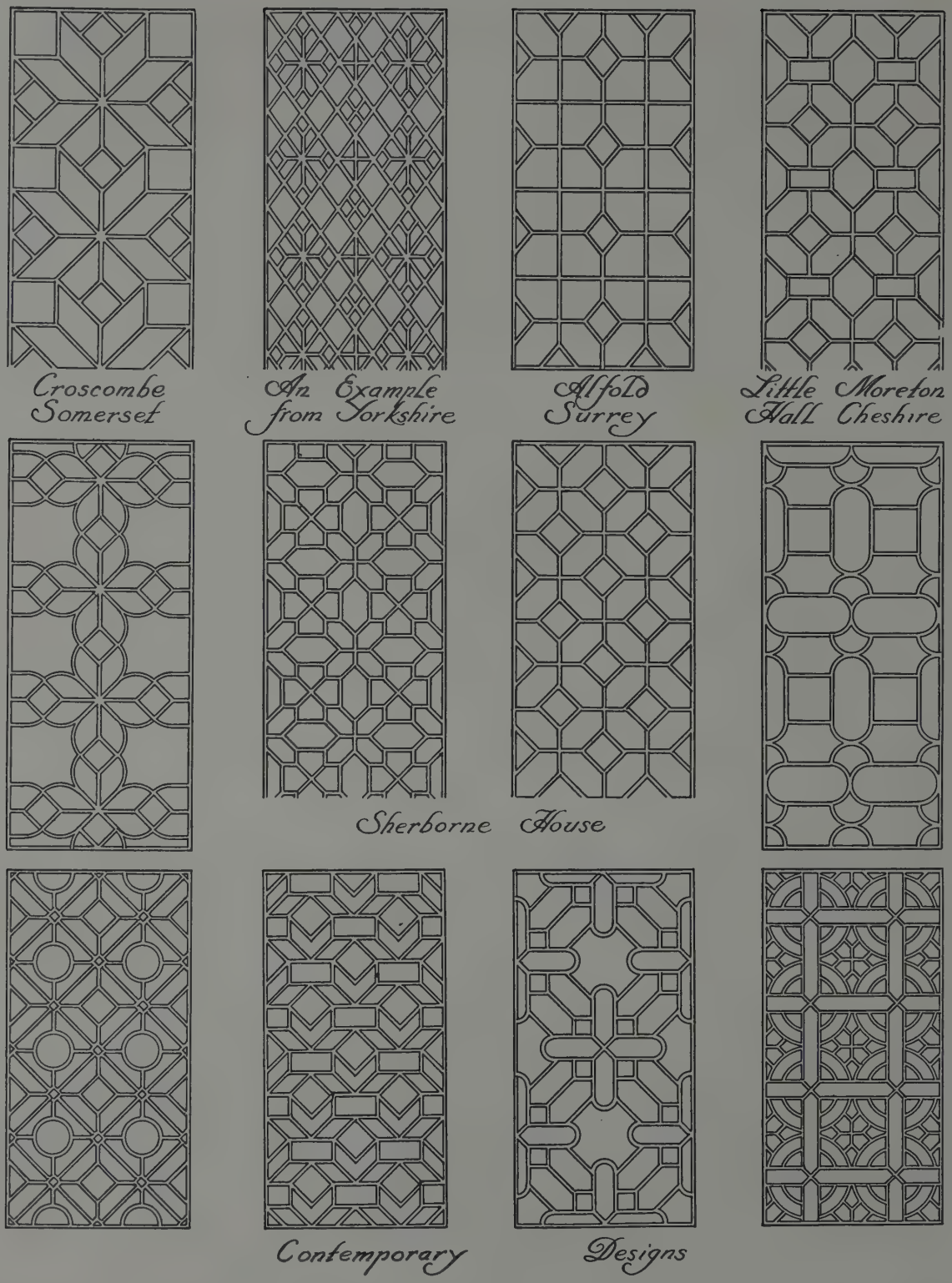


FIG. 180. GLAZING PATTERNS

E. White Cooper, del.

FIG. 181. PAINTED QUARRIES *T. Willement, del.*

FIG. 182. QUARRIES FROM THE BEDE HOUSE, LYDDINGTON, RUTLAND. *Late Fifteenth Century* *C. Winston, del.*

FIG. 183. THE ROYAL ARMS OF QUEEN ELIZABETH AT FRANKS, KENT *C. Winston, del.*

FIG. 184. ARMS OF HENRY VI. AND MARGARET OF ANJOU AT OCKWELLS. *Circ.* 1450 *T. Willement, del.*

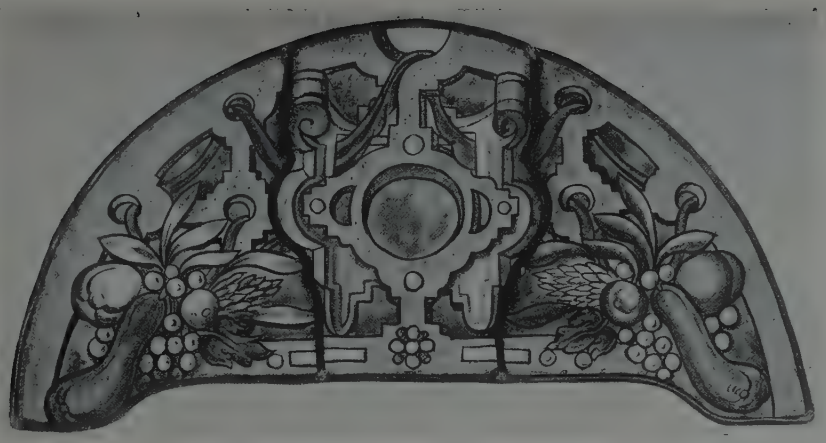


FIG. 185. PORTION OF A SURROUND, ORIGINALLY FROM FRANKS HOUSE, HORTON KIRBY, KENT. *Late Sixteenth Century*
C. Winston, del.

FIG. 186. THE VERNON CREST, HADDON HALL. 1567-1584 *T. Willement, del.*

FIG. 187. BADGE OF CARDINAL WOLSEY AT CHRISTCHURCH, OXFORD *T. Willement, del.*

FIG. 188. CARTOUCHE FROM MORETON CHURCH, DORSET. *Late Sixteenth Century*
T. Willement, del.

FIG. 189. SHIELD OF ARMS FROM SMITHILLS HALL, LANCASHIRE

Arms, quarterly, 1st and 4th, Holcroft; 2nd, Nutshall

T. Willement, del.

FIG. 190. SHIELD OF ARMS FROM PACKINGTON, WARWICKSHIRE. *Dated* 1561

Arms, 1, Baldwin; 2, Arden of Park Hall, impaling Dormer

T. Willement, del.

FIG. 191. SURROUND FOR A COAT OF ARMS, FROM BROUGHTON CASTLE, OXFORDSHIRE. *Late Sixteenth Century* *T. Willement, del.*

FIG. 192. SURROUND FOR A COAT OF ARMS, FROM MEREWORTH CHURCH, KENT. *Dated* 1567 *T. Willement, del.*

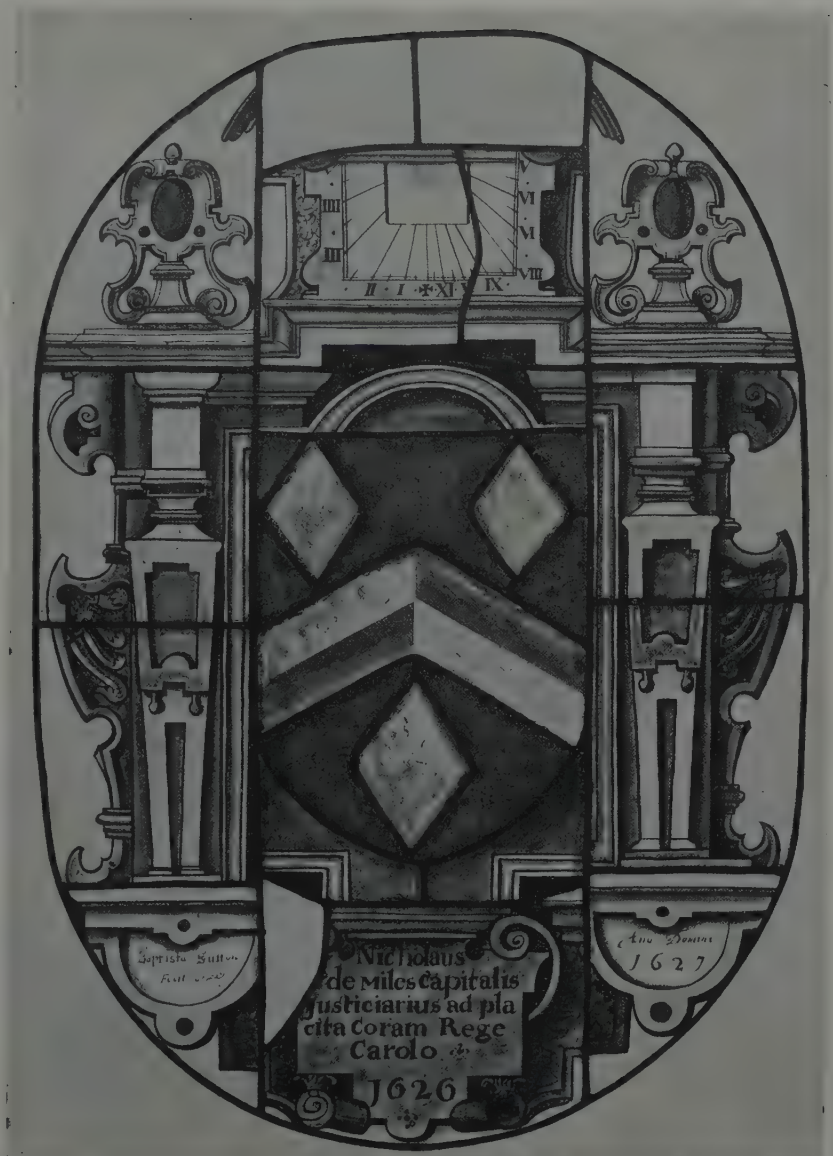


FIG. 193. SHIELD OF ARMS (OF A JUSTICE OF THE COURT OF COMMON PLEAS) IN THE MIDDLE TEMPLE. 1627

By Baptista Sutton
C. Winston, del.

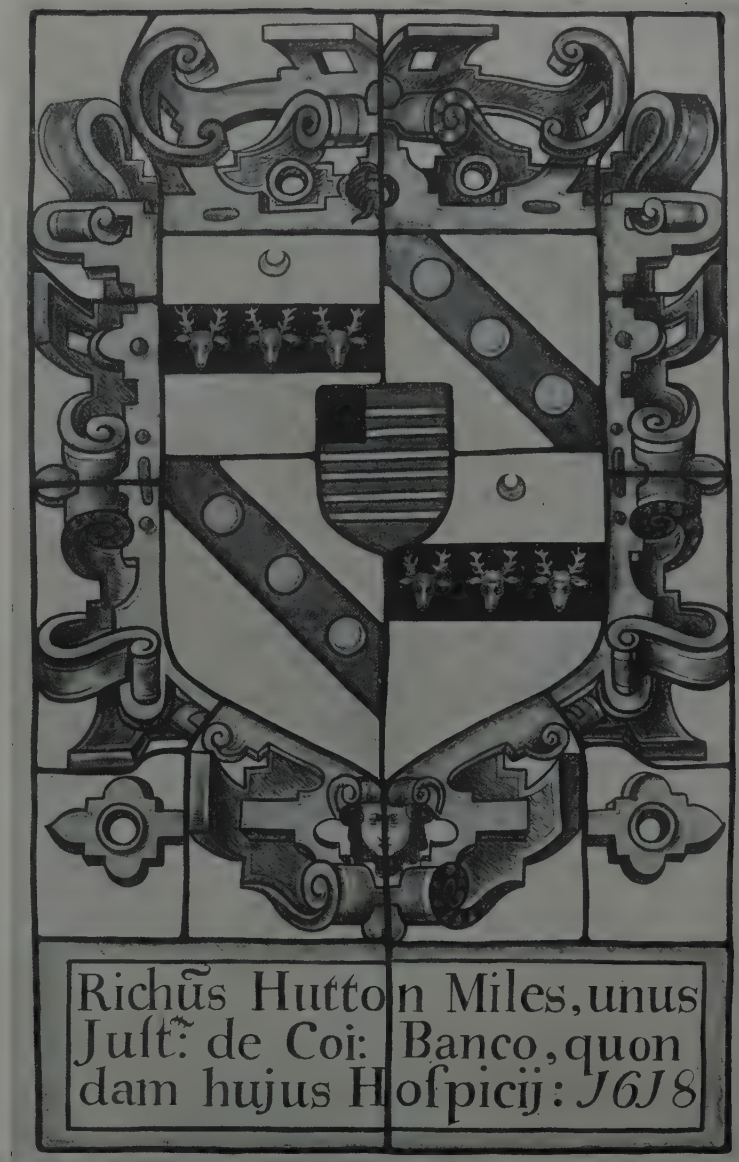


FIG. 194. SHIELD OF ARMS OF SIR RICHARD HUTTON, FROM STAPLE INN. *Dated* 1618 *C. Winston, del.*

FIG. 195. A WINDOW AT FARNDON CHURCH, CHESHIRE, CONTAINING PORTRAITS OF CHESHIRE GENTLEMEN WHO ATTENDED CHARLES I. AT THE SIEGE OF CHESTER

FIG. 196. WINDOW LIGHT OF SMALL LEADED QUARRIES, TWELVE OF WHICH ARE ENAMELLED IN RED, YELLOW, BLUE, AND PURPLE, WITH CHARACTERS IN THE MAY-DAY GAME, FROM OLD BETLEY HALL, STAFFORDSHIRE. *Second Half of Sixteenth Century*

WILLIAM FERRERS. LORD
FERRERS OF GROBY MARRIED
ELENOR DAWGHTER ROE MAL
LORD LOVAINE OF STANES
WILLIAM FERRERS THE SE
LORD FERRERS OF GROBY MAR
R. D ELIZ. DAWGHTER & JOHN
LORD SEGRAVE OF CALEDO

FIG. 196A. PORTION OF WINDOW AT BADDESLEY CLINTON, WARWICKSHIRE; ARMS OF LORDS FERRERS OF GROBY

Badge of Henry VII. and Henry VIII.

Badge of Mortimer

Badge of Queen Elizabeth

City of Norwich

Royal Arms of James I

Arms of Ingram impaling Roe

Arms of Gardiner

Edge-combe (?) impaling Park

Badge of Queen Elizabeth

Stationers' Company

FIG. 197. CHIMNEY PIECE IN THE STONE PARLOUR, LYME PARK, CHESHIRE.
The lower stage is of stone; the upper, of plaster, in the centre of which is arms of the Molyneux family with their quarterings. *1st quarter of 17th Century.*

IX

THE CHIMNEY-PIECE

EARLY TUDOR CHIMNEY-PIECES — HOODED CHIMNEY-PIECES — MIDDLE TUDOR CHIMNEY-PIECES — THE USE OF THE ORDERS — CARYATID FIGURES—SUBJECTS OF PANELS — EARLY STUART CHIMNEY-PIECES — COLOURING — THE USE OF MARBLE AND ALABASTER

THE chimney-piece has been a central feature of the room since the introduction of the recessed fireplace and chimney. In the early sixteenth century the flat four-centred arch continued in use, and the chimney-piece was often ornamented in the spandrels, and had the jamb mouldings stopped high above the floor level upon a moulded plinth (Figs. 199, 201). The design for a chimney-piece by Holbein in the British Museum is exceptional for its date, and is an early forerunner of the large two-storied chimney-pieces of the second half of the sixteenth and early seventeenth century, but special treatment was at times given to the wainscot panels immediately above the fire opening. In a Tudor chimney-piece formerly in the Tankard Inn, Ipswich,[1] curious sculptured panels above the fire opening, representing the Judgment of Paris, are flanked by balusters and surmounted by an entablature.

A late fifteenth-century overmantel, framed in with small buttress-like projections at the sides, and finished with a moulded and enriched cornice, is recorded[2] in a sketch of a room in Norwich, now destroyed.

The chimney-piece became an object of display during the Elizabethan period of the early Renaissance, and the date of its erection, the owner's personal history, and the sum of his experience in some wise saw were sometimes recorded upon its surface. The more important examples of stone and marble were contracted for independently from foreign craftsmen or monumental masons from the great towns. The note-books of Nicholas Stone[3] record him as supplying his clients with chimney-pieces as well as tombs. In an agreement between Lord Cork, in 1639, and a Bristol freemason and carver, Christopher Watts, the latter contracts to make him "a very fair chimney" for his parlour, which is to "reach up close to the ceiling with my coat of arms complete,

[1] Formerly the residence of Sir Anthony Wingfield, now removed to Holywells, Ipswich.

[2] *Tudor Architecture*, Plate LXXVI. (based on a sketch by J. W. Winter, 1849).

[3] He records having made chimney-pieces for several seats, including Tart Hall, and a white marble chimney-piece for the Queen's bedchamber at Somerset House in 1631, chimney-pieces for Bagshott Lodge, and for Sir John Wolstenholme at Stanmore, Middlesex. In 1632 a marble chimney-piece was sent to Oxnead (Sir Edmund Paston) costing £80. Stone sent chimney-pieces to Quidenham, in Norfolk, also to Newborough, in Yorkshire, for Sir Henry Belasyse. . . . A. E. Bullock, *Some Sculptural Works of Nicholas Stone, Statuary*, London, 1908.

with crest, helmet, coronet, supporters and mantling, and foot-pace, which he is to set up and finish at his own charges, fair and gracefull in all respects." [1]

Hooded chimney-pieces which had been characteristic of the thirteenth and fourteenth centuries were rarely built during the early Renaissance. There is, however, a series at Bolsover, showing a variety of plan (Fig. 205), and a chimney-piece in a large upper room at Upper Swell is also of the hooded type. Here two strapped pilasters support a lintel above which is a receding canopy decorated with scaling, and surmounted by a broken pediment.

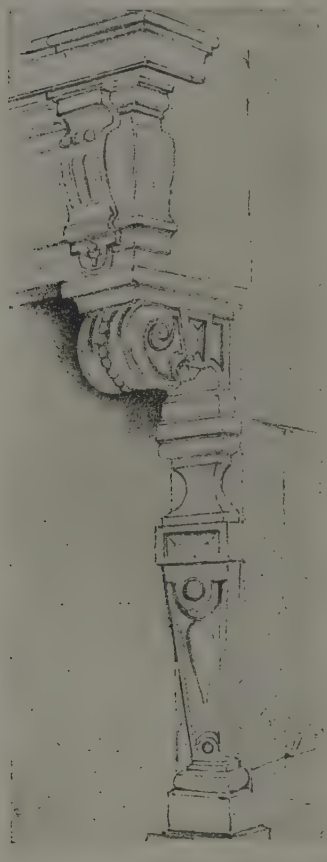


FIG. 198. DRAWING OF JAMB OF CHIMNEY-PIECE, ST PETER'S HOSPITAL, NEWINGTON BUTTS. - *Second Quarter of Seventeenth Century*

The chimney-piece of the early Renaissance projects but little into the room. The chief changes from the Tudor type were the abandonment of the four-centred stone arch for a rectangular opening during the latter half of the sixteenth and seventeenth centuries (though this arch is occasionally met with during this period, as in the stone fireplace dated 1673 at Ockwells); and the free use of the orders and caryatid figures. In many districts where stone was not available, wood was used with an inner lining of stone, especially towards the close of the sixteenth and early seventeenth centuries. In the simplest form the overpiece is divided into two or three compartments, which are filled by arched, composite, or carved panels. There is a dated series of wooden chimney-pieces of refined design at Sizergh Castle, and a three-tiered example in the drawing-room at Levens, dated 1595.

The orders, which were used recklessly and without knowledge or inquiry into their purpose, appear in a stone chimney at Boughton, set up by Sir Edward Montagu before his death in 1556. The more important designs consist of two tiers or stages; in the lower, columns standing on pedestals on each side of the fire opening support an entablature, which again supports a lighter and more decorated order. Three-storied chimney-pieces, such as the massive structure in the hall at Burton Agnes, are of rare occurrence. In this chimney-piece, which is of stone and marble, coupled Ionic columns, covered with floral 'scrollwork, support an entablature and upper stage, in which the panel is carved with the parable of the Wise and Foolish Virgins, flanked by female caryatides. Above this stage are three armorial panels [2] with terminal figures between them, the whole of the design being of exceeding richness. A later pediment includes the arms and quarterings of Sir Griffith Boynton [3] in a shield in the middle.

Pilasters and caryatid figures, for which de Vries has supplied the English craftsmen with abundant models, often take the place of columns. Single or paired, male and female, overlaid with profuse strapwork, jewelled bosses, clamps and bunches of fruit,

[1] *Lismore Papers* (ed. Grosart), vol. v. p. 84.

[2] Bearing arms of Sir Thomas Boynton (1544-82) and his third wife, Alice Frobisher, and his fourth, Alice Tempest, displayed in three panels.

[3] Who lived at Burton Agnes, 1761-78.

these strange figures are the Lares of the hearth during the period of the full Flemish influence. The upper stage, if it did not reach the ceiling, was occasionally crowned with an openwork cresting, as in the Great Hall at Audley End.

The enclosed panels of the upper tier were filled in, according to the discretion of the owner, with his shield of arms surrounded by mantling which effectively filled the rectangular space allotted to it (Fig. 197), with strapwork compositions of Flemish inspiration, with inlay in wood,[1] or with a figure subject framed like a picture. The chimney-piece was thus the most personal feature in decoration. Illustrations from the Bible, such as the Parable of the Wise and Foolish Virgins,[2] the Sacrifice of Isaac (Fig. 219), the Three Children,[3] and the story of Job,[4] are met with. The strapwork compositions in Devon and Somerset are often wrought in plaster. The most remarkable instances of grotesques are found in the drawing-room at Boston House,[5] and in the white drawing-room (Fig. 207) and the south-east bedroom, Charlton House, in which the little palm-bearing human grotesques, sea-horses, and mermaids are from the designs of Abraham de Bruyn (Figs. 16B, 25, 19).

In the late Jacobean period a bellied mantel mould usual in contemporary Flemish designs is found, as in the chimney-piece in the drawing-room at Canons Ashby, and the China room, Holland House, and the long gallery at Albyns (Fig. 213). Emblematic figures also figure in shell-headed niches, as in the President's drawing-room, St John's College, Oxford (Fig. 216), and in the oak room and long gallery at Albyns (Figs. 211, 212, 213).

Faith and Hope, and the pair, Peace and Plenty, continue in favour after the reign of James had closed, and in the hall, Boringdon, Devon, the chimney-piece still bears these hopeful emblematic figures, though it is dated two years before the outbreak of the Civil War. As is often the case in remote parts of the country, the style of the strapwork frame for the motto *Dieu et Mon Droit* is what would be described as Elizabethan.

The presence of strapwork carving (which overran the country during the early seventeenth century), the use of curved and broken pediments and of decorated pedimented frames, or elaborately moulded panels filling the centres of the overmantel panels, is characteristic of this last phase of Jacobean work; while uninterrupted tapering pilasters and columns replace the earlier caryatid figures.

Chimney-pieces of wood during the sixteenth and early seventeenth centuries were usually decorated in colour and gilding, though very few examples show the original colour scheme. The chimney-piece in the Governor's room at the Charterhouse is parcel gilt and marbled, and the chimney-piece in the gallery at Yarnton also has its original colour and gilding.

Material affected the design of chimney-pieces, and alabaster and marble being the province of the monumental mason, the effect of contrasting colourings, such as of black and veined or of black and white panelled marbles, was sought, rather than fanciful sculpture or ornament. As has been pointed out,[6] these panelled marble chimney-pieces, which are only found in great houses such as Knole, Hatfield, and Bramshill,

[1] The old house, Sandwich.
[2] The hall, Burton Agnes.
[3] The Shadrach room, Stockton House.
[4] The Job room, Bradninch.
[5] 1623.
[6] See Foreign Influences, p. 22.

were the work of foreign craftsmen settled in England, such as the Cuers, Colt, and de Witte, who imported their materials through the Low Countries. Colt is paid money on account of three chimney-pieces at Hatfield[1] in 1609 (including, doubtless, the marble example in James I.'s room), while there are several chimney-pieces at Knole of exceptional quality and design, such as the example in the Reynolds room, in which the heads and feet of the terminal figures in the lower stage are of gilt metal, and the upper composed of panelled and carved marble; and in the cartoon gallery and in the ballroom, in which the delicately sculptured detail of the upper stage, consisting of trophies, vases, and festoons, is relieved against a ground of black Bethesden marble. In the correspondence between Williams and Lord Cobham relating to the building of Cobham[2] Hall in Kent, it is suggested that Giles de Witt, a "Dutchman,"[3] should be "set to work either on some new chimney-piece or his lordship's father's tomb, that he may maintain himself," and the marble example in the picture gallery at Cobham Hall, dated 1599, is, in the bold projection of its relief and technique, characteristic of its Flemish source (Fig. 32). In the saloon of Charlton House, Kent, a chimney-piece, of which the upper stage is of panelled marble, while in the lower the supporting figures of Vulcan and Venus (Fig. 208), also shows a strong admixture of Low Country realism and finish somewhat later in date.

[1] Algernon Cecil, *Life of Robert Cecil, 1st Earl of Salisbury*, p. 329.

[2] *State Papers, Domestic, Elizabeth*, vols. cclxxxii., No. 64; cclxxix., No. 94.

[3] Actually a Fleming, he was born at Bruges. Kirk, "Returns of Aliens in London" (*Proc. Soc. Huguenot*), 1907, p. 445.

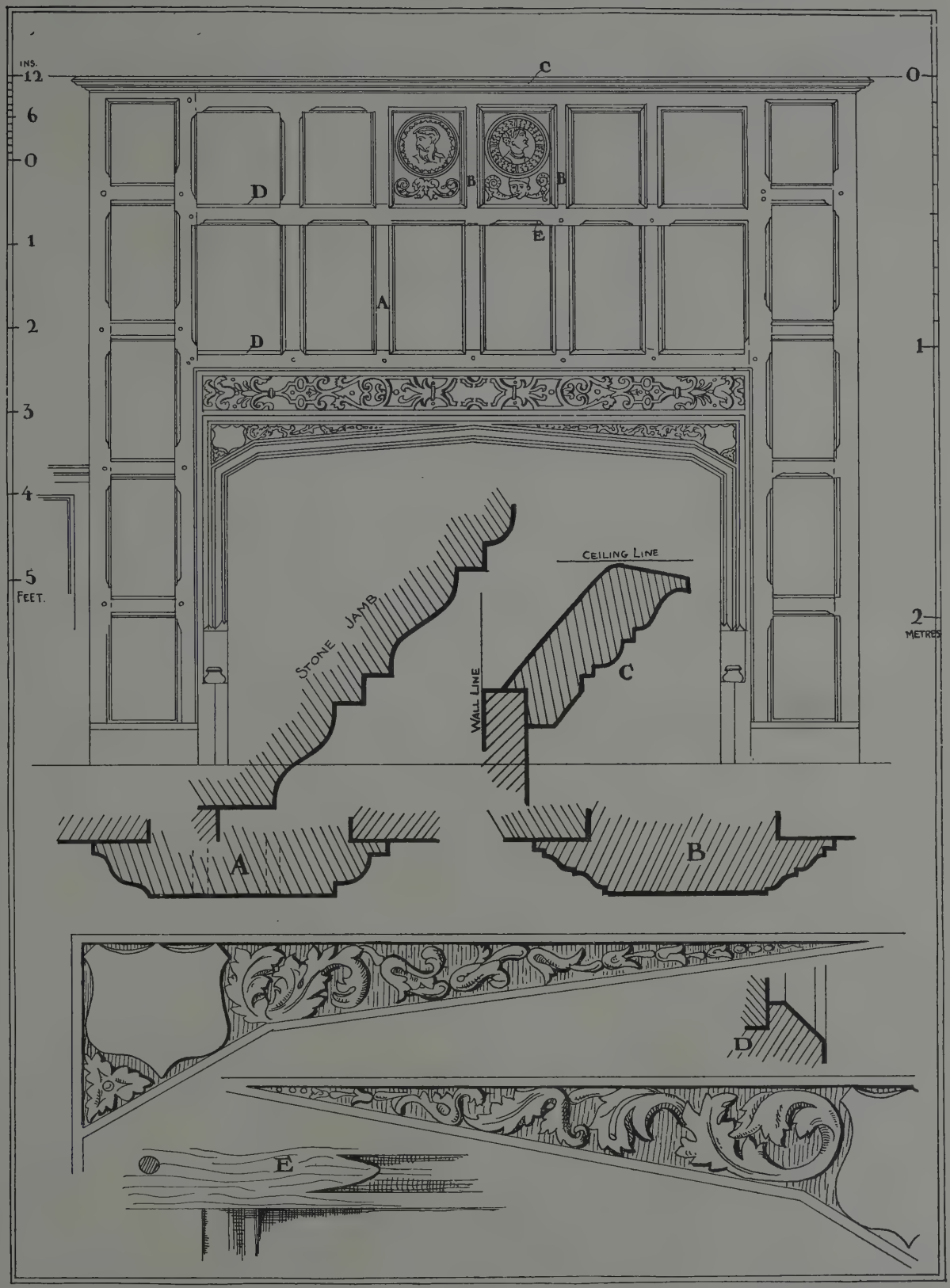


FIG. 199. CHIMNEY-PIECE AND WAINSCOT FROM OTFORD CASTLE, KENT.
Mid-Sixteenth Century *W. J. Lander, del.*

FIG. 200. CHIMNEY-PIECE FROM A HOUSE IN FORE STREET, IPSWICH

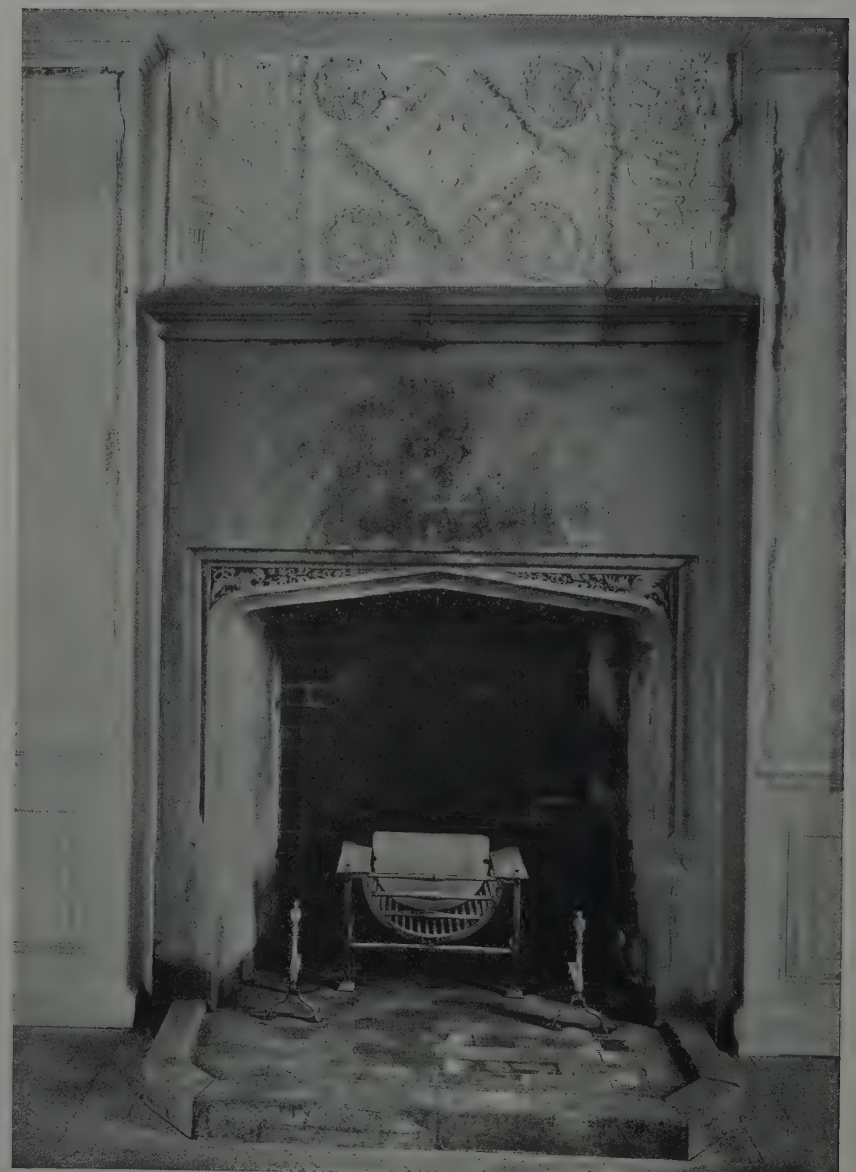


FIG. 201. CHIMNEY-PIECE IN THE LILAC ROOM, MAPPERTON, DORSET. *Early Sixteenth Century*

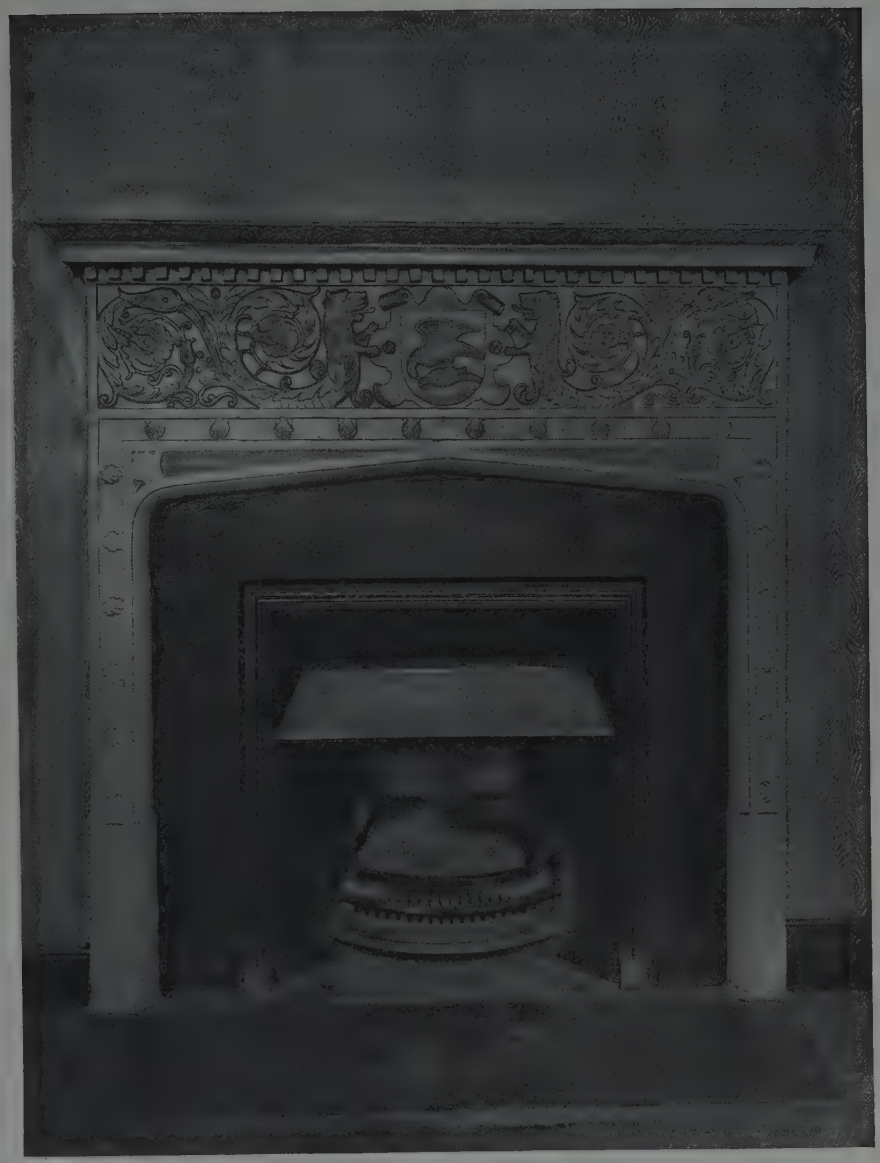


FIG. 202.

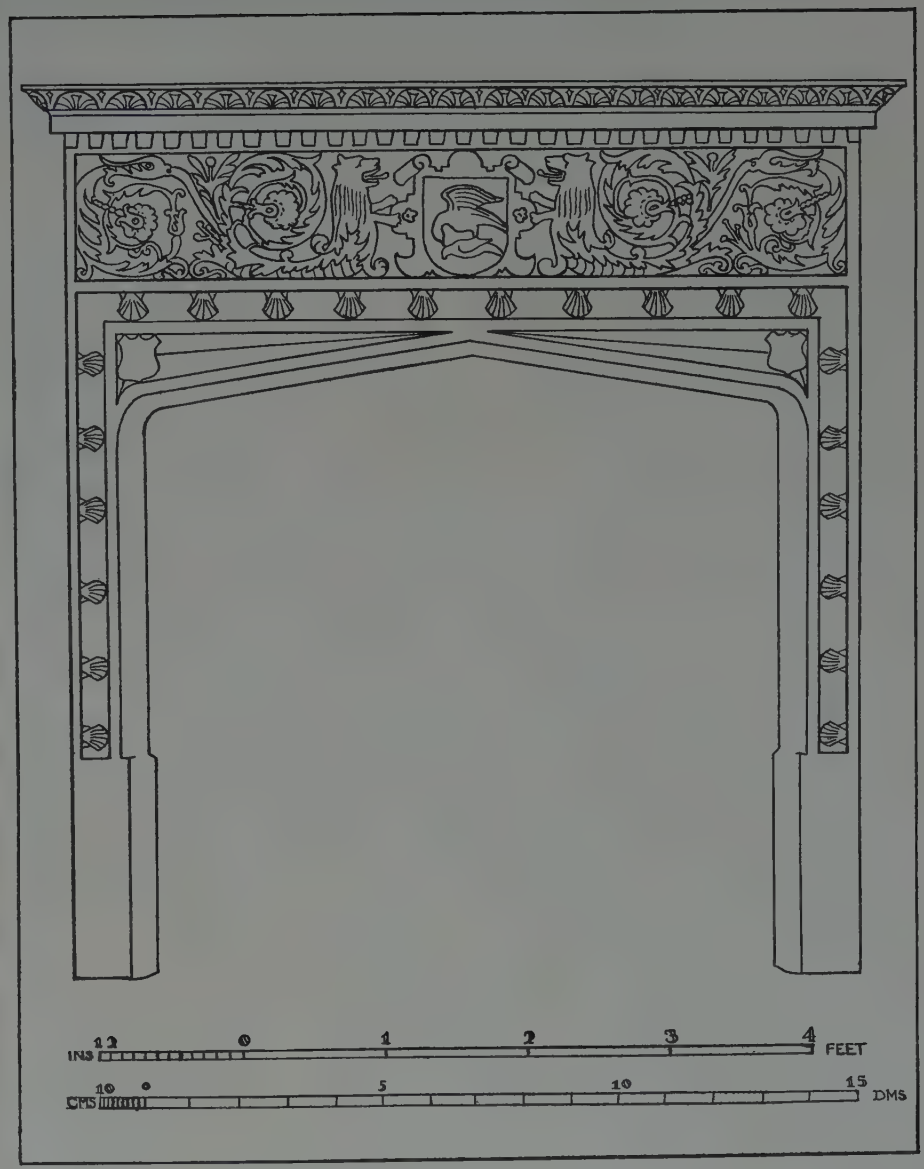


FIG. 203. *Geoffrey Higgins, del., after C. J. R.*

FIREPLACE FROM A HOUSE IN SMALL STREET, BRISTOL. (Removed and placed in new Government Office)

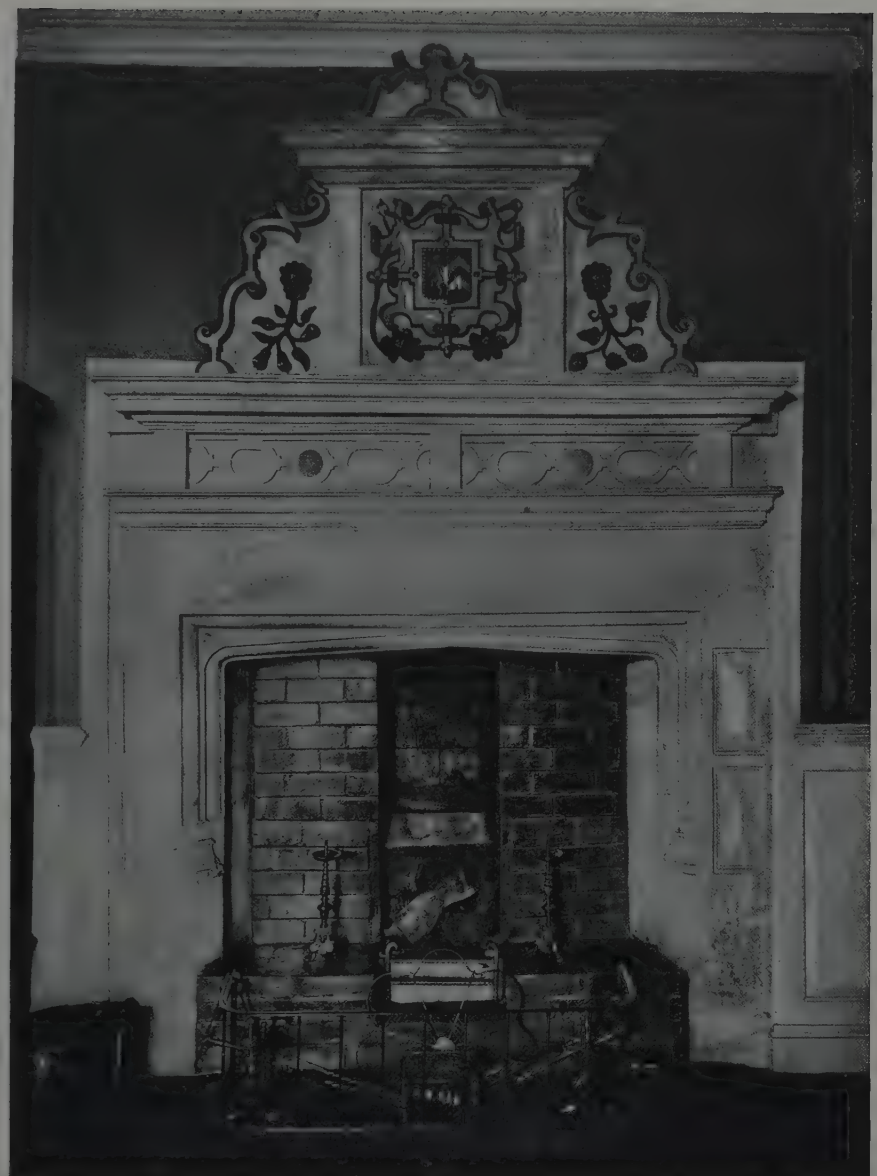


FIG. 204. CHIMNEY-PIECE IN THE MIDDLE CHAMBER, CHASTLETON. *Circ.* 1614

Arms, Jones of Chastleton impaling Pope

FIG. 205. CHIMNEY-PIECE AT BOLSOVER, DERBYSHIRE *Circ.* 1618

FIG. 206. CHIMNEY-PIECE FROM ST NICHOLAS STREET, BRISTOL, BEARING THE ROYAL ARMS AND SUPPORTERS OF QUEEN ELIZABETH. (The date 1628 is a later addition.) (Now removed to Red Maids' School, Bristol.) *Last Years of the Sixteenth Century*

Above the fire-opening are, on the left, the arms of Bristol, and on the right, the arms of the Guild of the Spanish Company of London

FIG. 207. STONE CHIMNEY-PIECE FROM THE WHITE DRAWING-ROOM, CHARLTON HOUSE, KENT. (The subject of the panel is Perseus with Medusa's head, from design by Abraham de Bruyn. *See* Fig. 16B.) *Early Seventeenth Century*

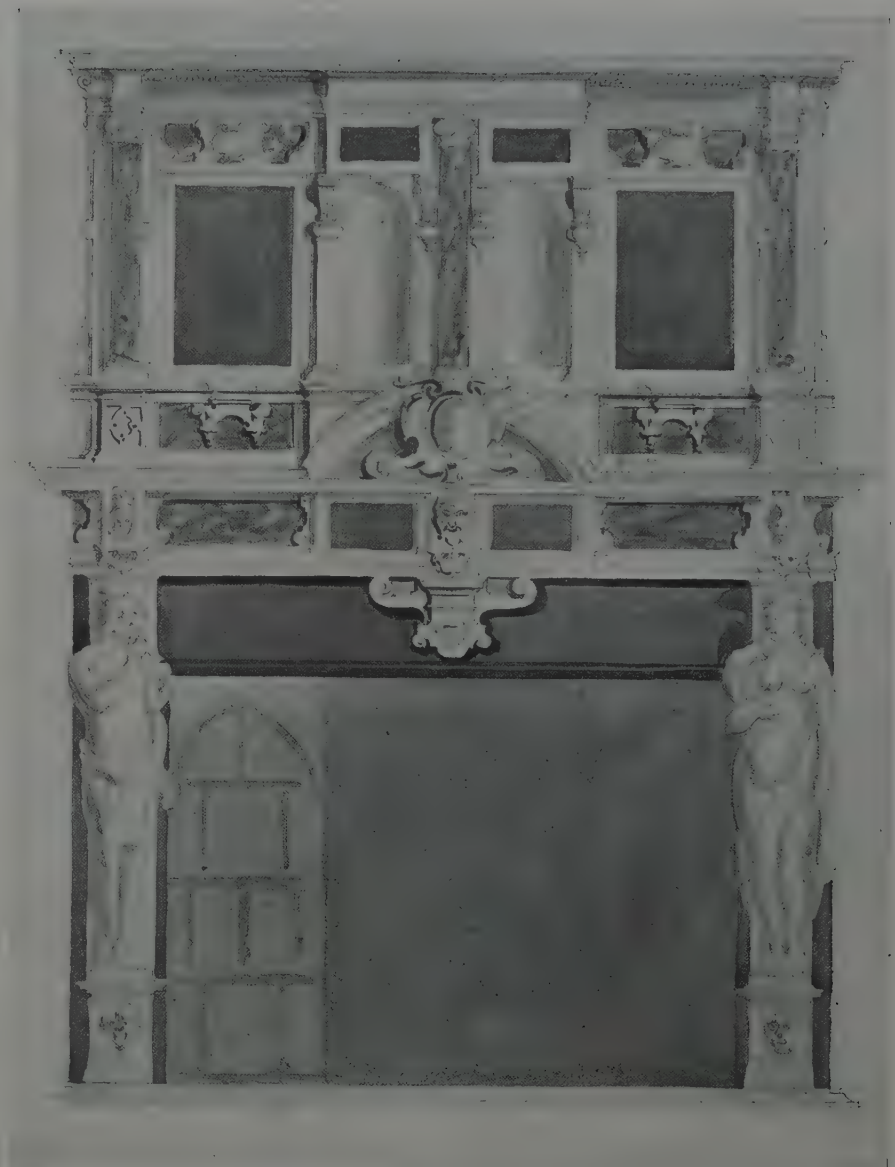


FIG. 208. CHIMNEY-PIECE IN THE SALOON, CHARLTON HOUSE, KENT. *Circ.* 1620 *C. J. Richardson, del*

FIG. 209. DRAWING OF A CHIMNEY-PIECE. (*The upper stage Early Seventeenth Century*)
C. J. Richardson, del.

FIG. 210. CHIMNEY-PIECE AT HOLLAND HOUSE, LONDON. *Carolean*
C. J. Richardson, del.

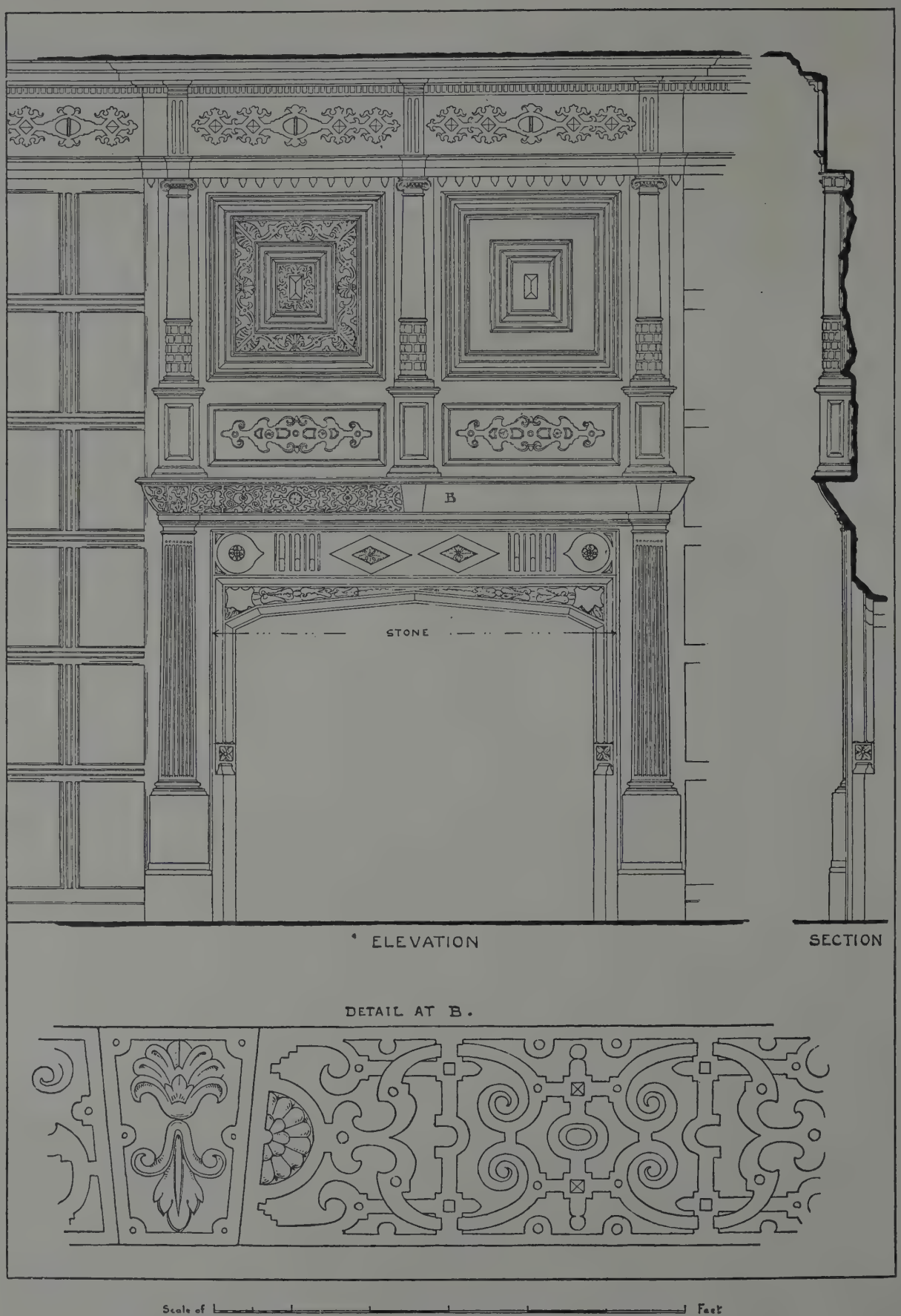


FIG. 211. FIREPLACE IN OAK ROOM, ALBYNS, ESSEX. *The stone fire arch is Late Sixteenth Century, the wood chimney-piece, circ.* 1620 *E. B. Nevinson, del.*

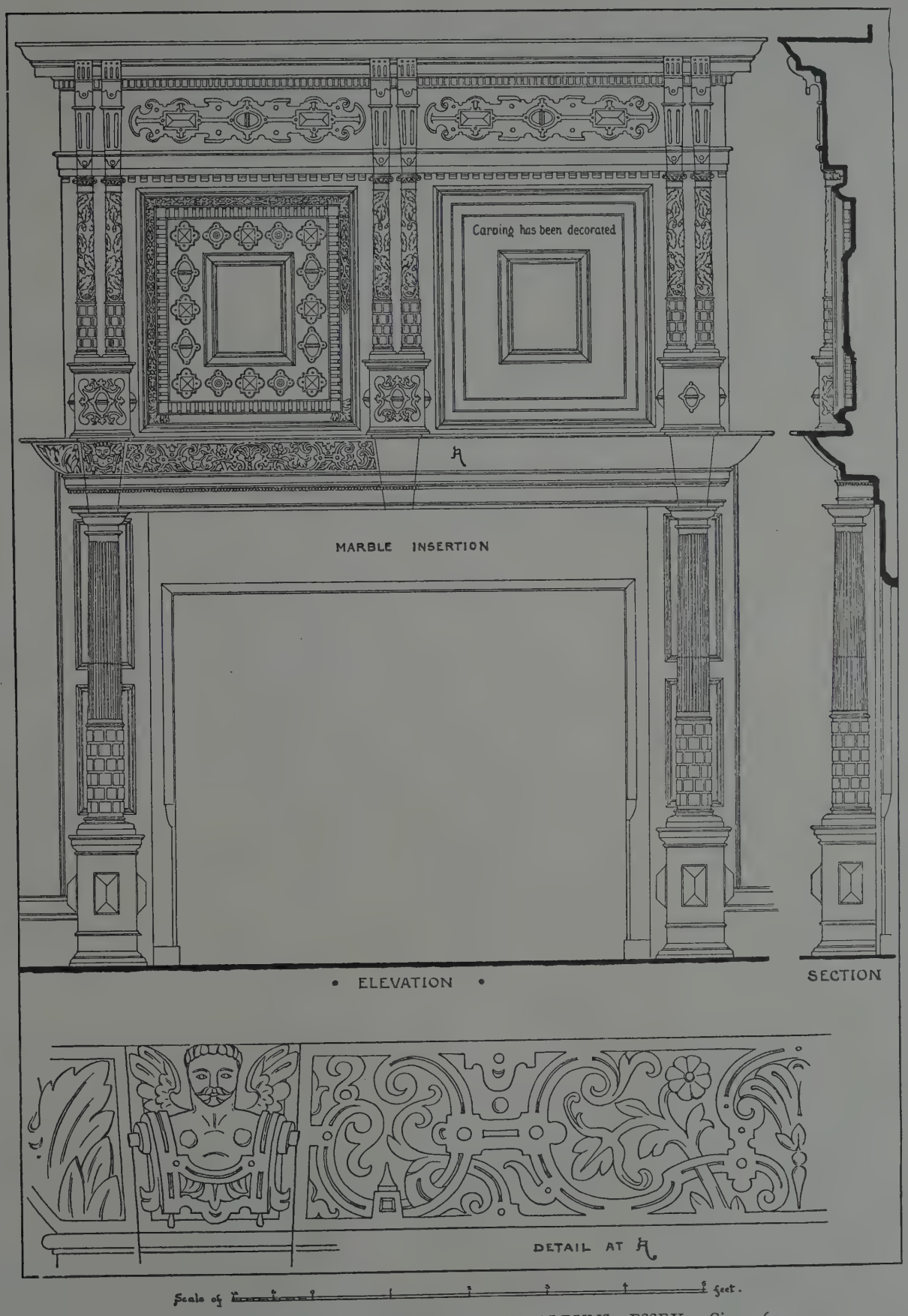


FIG. 212. FIREPLACE IN FIRST FLOOR LIBRARY, ALBYNS, ESSEX *Circ.* 1620
E. B. Nevinson, del.

FIG. 213. LONG GALLERY CHIMNEY-PIECE, ALBYNS *Circ.* 1620

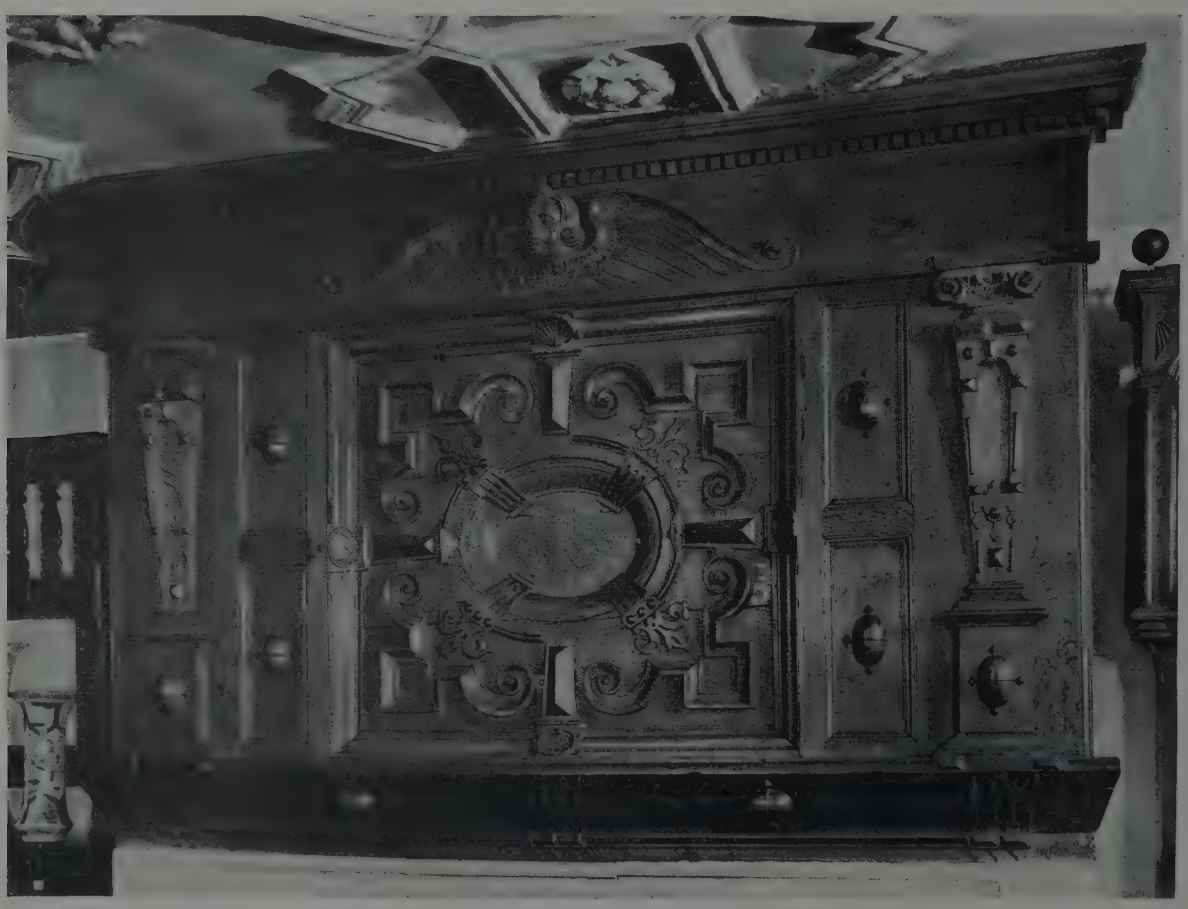


FIG. 214. UPPER STAGE OF OAK CHIMNEY-PIECE. *Second Quarter of the Seventeenth Century*

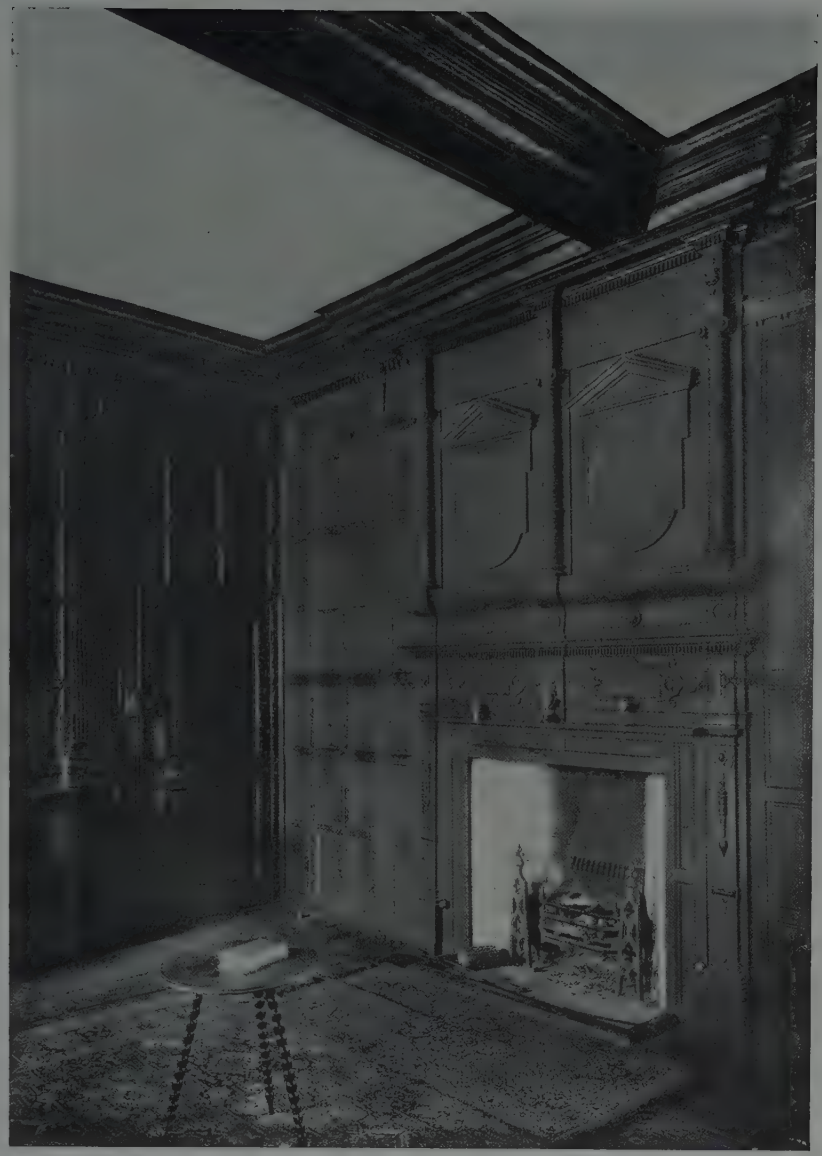


FIG. 215. KING CHARLES'S ROOM, ST JOHN'S COLLEGE, OXFORD. *Circ.* 1636

FIG. 216. PRESIDENT'S DRAWING-ROOM, ST JOHN'S COLLEGE, OXFORD. *Circ.* 1636

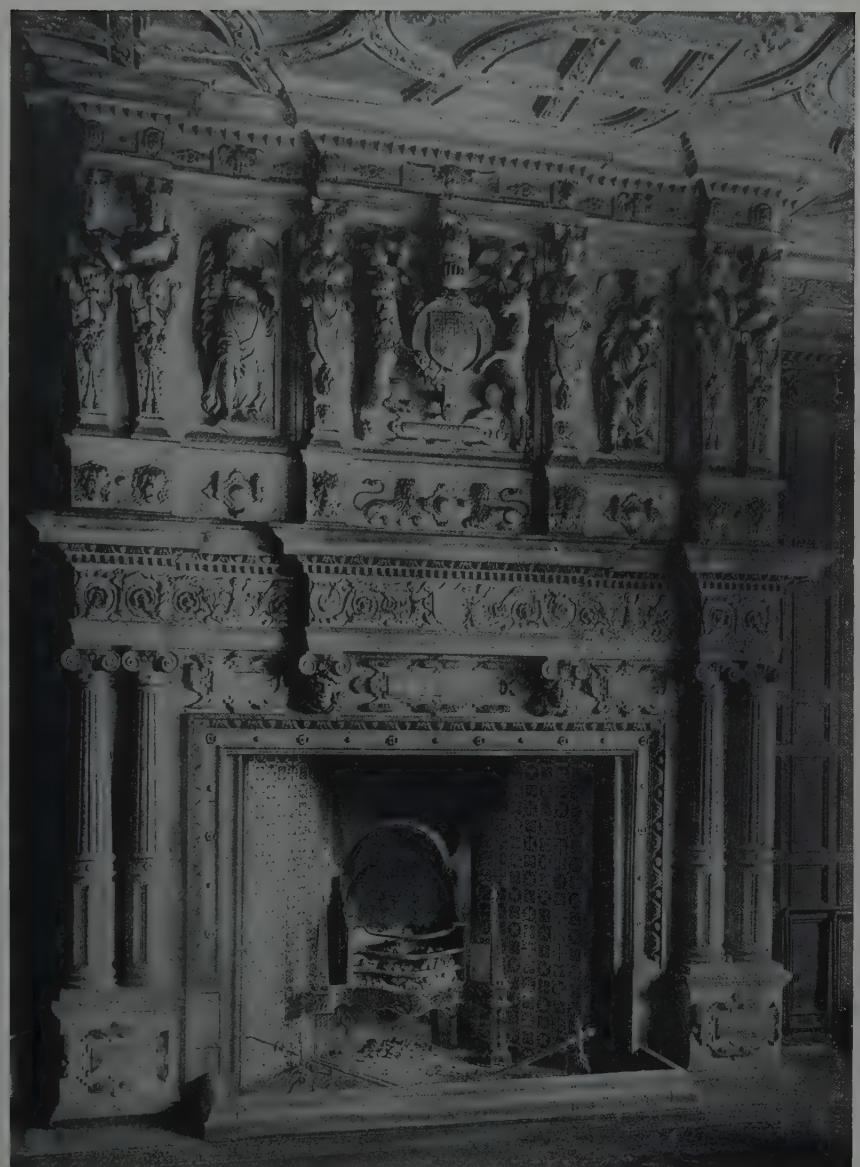


FIG. 217. CHIMNEY-PIECE FROM LANGTON HOUSE, WELSH BACK, BRISTOL, BEARING THE ROYAL ARMS. *Circ.* 1623. (Now removed to Hampshire)

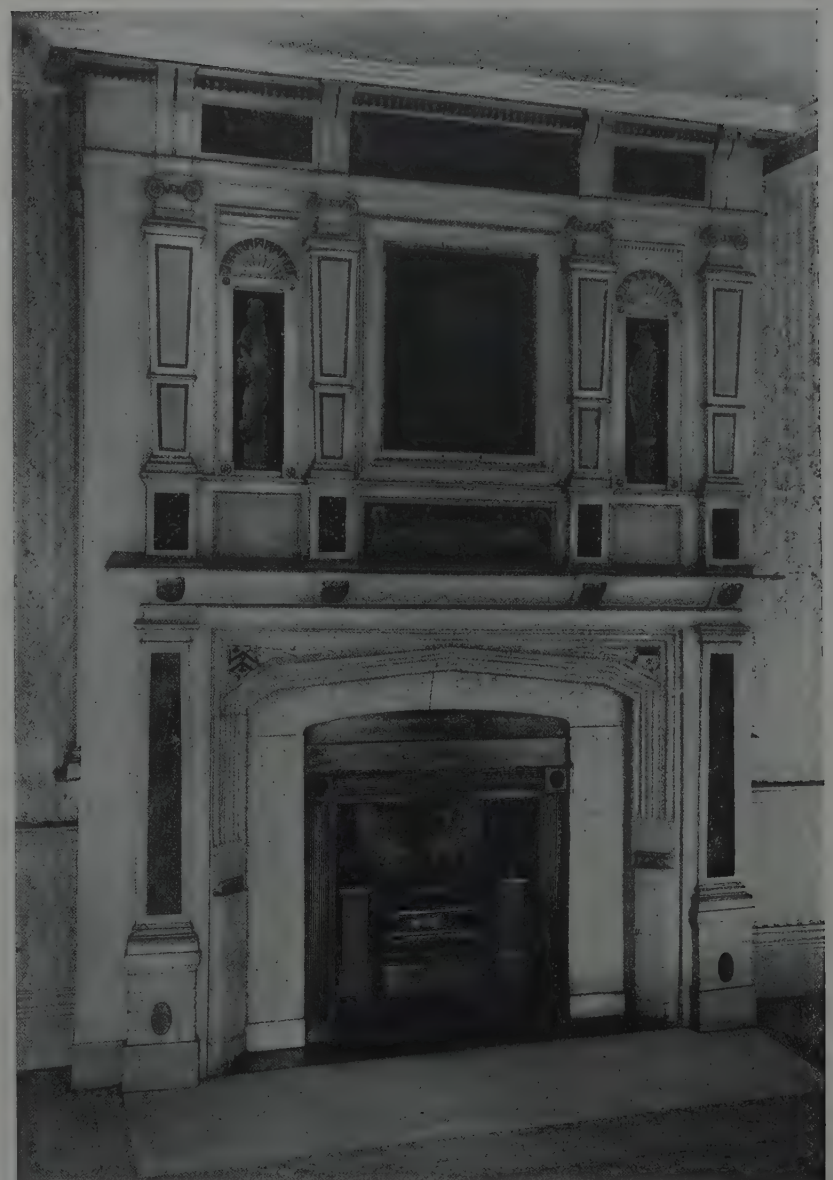


FIG. 218. PAINTED WOODEN CHIMNEY-PIECE IN THE SOUTH BEDROOM, ALBYNS. *Circ.* 1654

Carolean

Mid-Seventeenth Century

FIGS 219 AND 220. CHIMNEY-PIECES IN THE HOUSE IN THE HIGH STREET, NOW THE PROPERTY OF UNIVERSITY COLLEGE, OXFORD

Subject of panels in Fig. 219, the sacrifice of Isaac

FIG. 221. DOOR FROM BOUGHTON MALHERBE, KENT. *Circ.* 1520

(1)

FIG. 222

(2)

FIG. 223

DOORS IN THE FOLK MUSEUM, NORWICH

(1) Door surmounted by carved panels bearing the merchant's mark of Nicholas Sotherton and the Arms of Norwich. *Circ.* 1539

(2) Door with strap panels, from the Norwich house of William Lowth, Prior of Walsingham, 1505-1515, inscribed on the cross rails : MARIA PLENA. GRACIE MATER. MISERICORDIE. REMEMBYR . WILLYĀ LOWTH . PRIOR XVIII

X

THE INTERIOR PORCH AND DOOR

THE INTERIOR PORCH[1]

THE device of throwing forward a porch enclosing the main door of the room was employed where the entrance was from a narrow stair-landing, or as an independent means of access between two communicating rooms. The provision of two doors also excluded draughts. An interior porch, a linen-panelled structure with a Gothic cresting, is shown in Holbein's Basel Drawing of the household of Sir Thomas More.

There are examples of inner porches at Cothele, Broughton Castle, Stockton House, Sherborne Castle (where there is a pair in one room), Maxstoke, Bradfield, and Bradninch Manor. By the evidence of drawings, they also existed at Montacute and Evercreech (Fig. 232).

In the inner porch of the Job room at Bradninch, the shafts of the columns which rest upon arcaded bases are carved, and the entablature which breaks forward over them is surmounted by small sculptured figures and a strapwork cresting (Fig. 231). The internal porch at Bradfield is also an example of rich close-set Devonshire surface carving and figure-sculpture in relief in the arcaded upper stage.

The porch from the inlaid chamber formerly at Sizergh Castle, by which a small room in the Deincourt Tower could be reached without passing through the banqueting hall,[2] is semi-octagonal in plan, with a fluted frieze surmounted by cornice, which supports compartments set in an architectural frame, supported by fluted columns. Above this rises a dome, surmounted by a figure of a boy bearing a shield. The interior porch at Broughton Castle is surmounted by pinnacles and by a coat of arms in a pinnacled frame (Fig. 230).

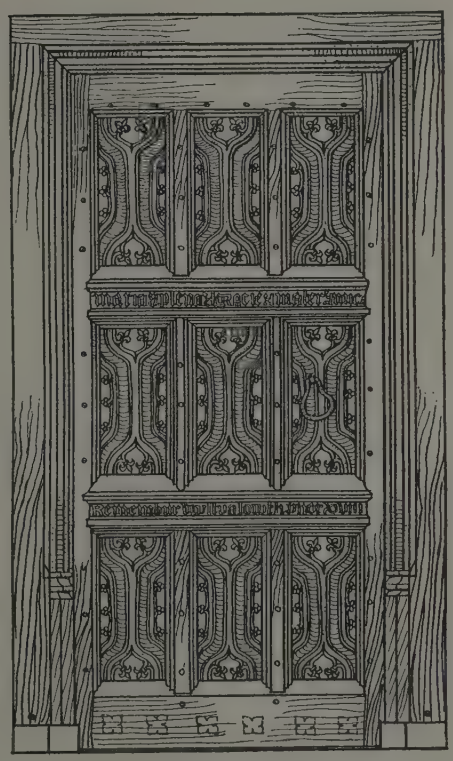


FIG. 223A. ELEVATION OF DOOR.
(Scale, $\frac{5}{8}$ in. to 1 ft.)
E. Garrett, del., after J. C. B.

[1] In De Vries's *Differents pourtraicts de menuiserie* are given plates of models for interior porches.

[2] Victoria and Albert Museum. *The Panelled Rooms*, No. IV., "The inlaid room from Sizergh Castle," p. 23.

THE DOOR

While minor doors in the early Tudor period which were small and narrow were usually let straight into the wainscot, and when closed, only distinguishable from it by the presence of hinges (as in the example from Boughton Malherbe, Fig. 221), the door surmounted by the merchant's mark of Nicholas Sotherton is flanked by columns divided by collars into short lengths, enriched with scaling, chevrons, spiral fluting, and "paning" (Fig. 222).

In important rooms in the late sixteenth and early seventeenth century the door became an ornamental feature second only to the chimney-piece, and was often flanked with columns or pilasters, supporting an entablature (Fig. 1), or treated even more ambitiously with a composition in which flanking caryatides, or scrolls, obelisks and cresting figured, as in the example from Langton House, Bristol (Fig. 224).

As the door was made up of panels, the number of its panels depended upon the size of the panel which was the unit of the wall covering. Where a large composite panel was the unit, the door would be made up of a few such panels; with the smaller panel as the unit, the door would contain six, eight, or nine panels, as in the door in the interior porch of the Abbot's parlour at Thame, or a door formerly at Boughton Malherbe, which has nine panels carved with enriched strap panels (Fig. 221). There are instances, however, of the door panels of a larger size and more intricate design than the wainscot panels of the room, as in the doorway of the President's drawing-room, St John's College, Oxford, where two large panels of the door are of rich design, the upper a composite mitred panel, the lower containing a faceted boss; and in Prince Rupert's room, where the door is composed of two large mitred panels (Fig. 227).

FIG. 224. DOORWAY, LANGTON HOUSE, BRISTOL. *Circ.* 1623
(Now removed to Hampshire)

FIG. 225. DOORWAY IN THE DINING-ROOM, THE RED LODGE, BRISTOL. *Circ.* 1590

FIG. 226. DOORWAY IN DRAWING-ROOM, PRESIDENT'S HOUSE, ST JOHN'S COLLEGE, OXFORD. 1636

FIG. 227. DOOR IN PRINCE RUPERT'S ROOM, ST JOHN'S COLLEGE, OXFORD. 1636

FIGS. 228 AND 229. DOORWAYS AT CROMWELL HOUSE, HIGHGATE. *Second Quarter of Seventeenth Century*

FIG. 230. INTERIOR PORCH, BROUGHTON CASTLE, OXFORDSHIRE.
Jacobean in style, but said to have been added after the Restoration

FIG. 231. INTERIOR PORCH, THE JOB-ROOM, BRADNINCH.
Late Years of Sixteenth Century

FIG. 232. SKETCH OF AN INTERIOR PORCH FORMERLY IN THE GREAT CHAMBER, MONTACUTE

From a Drawing by C. J. Richardson

FIG. 233. DESIGN FOR AN INTERIOR PORCH

By J. Vredeman de Vries

FIG. 234. DRAWING OF AN ARCHWAY TO STAIRCASE HALL FORMERLY AT CLAVERTON, SOMERSET
From a Lithograph by C. J. Richardson

FIG. 235. ARCHWAY BETWEEN HALL AND STAIRCASE, BURTON AGNES. 1602-1610
C. J. Richardson, del.

FIG. 236. THE SCREEN, OCKWELLS, BERKSHIRE. *Late Fifteenth Century*

FIG. 237. STONE SCREEN IN THE HALL, MONTACUTE, SOMERSET. *Last Years of Sixteenth Century* *From a Drawing by C. J. Richardson*

FIG. 238. ELEVATION OF A SCREEN FOR WORKSOP, NOTTINGHAMSHIRE.
Early Seventeenth Century. (Smithson Collection)

FIG. 239. HALL SCREEN, ASTONBURY, HERTFORDSHIRE. (Now destroyed.)
Early Seventeenth Century *From a Drawing by J. C. Buckler*, 1833

XI

THE SCREEN

THE lower end of the hall—that is, the end farthest from the dais—was cut off by a screen from the passage, known as "the screens," from which access was obtained to the pantry, kitchen, and servants' quarters.

The screen stood upon a sill, into which the principal uprights were let, and from which they were carried to an upper beam; and cross rails were also inserted. The screen did not, usually, reach to the roof, and had one or two openings, which were not hung with doors. At Haddon Hall the screen is simply a substantial wood framing of this character of which the uprights and cross rails are moulded, but the mouldings are stopped before they reach the cross rails. The panels are long and narrow, each being headed with cinquefoil cusping. The screen at Ockwells, which has been little altered, has a battlemented cornice and tall panels.[1] The two openings have never been hung with doors (Fig. 236).

From the latter part of the sixteenth century to the reign of Charles I., the screen was treated as an opportunity of ambitious design and was, like the chimney-piece, often contracted and bargained for separately.

Spanning the hall, like triumphal arch in a pageant, it displays in great houses all the details the craftsmen had found in pattern books in their richest form, the orders, terminal caryatides and fantastic details of all kinds, culminating in a cresting. The two entrances were flanked by columns, pilasters or caryatides, carrying an entablature. In two-tiered screens there is an upper and richer stage, as at Knole and in Trinity College, Cambridge. The double doors of the screen were of considerable width, and were usually framed by a semicircular-headed arch. The screen was crested with open-work strapwork ornaments of pyramidal outline, enclosing shields of arms, or with balustrading. The spaces between the doors were wainscoted, in some cases with panels of richer design than the hall wainscot.

In the hall screen at Knole, dating from about 1606, the first stage is surmounted by a gallery, of which the arcades are filled with pierced panels imitating latticework; above the gallery parapet is a strapwork cresting and in the centre an open-work achievement of the Sackville arms and supporters. The carving, which is Flemish in character, is notable for its finish. In the screens of Middle Temple Hall and Trinity College, Cambridge,[2] the intricacy and delicacy of the open strapwork of the cresting

[1] 4 feet 8¼ inches long by 9 inches wide.

[2] The work was executed by Francis Carter. "27th April 1603, paid to Francis Carter for parts of his bargayne for the workmanship of a skrene for ye hall" Willis and Clark, *Architectural History of Cambridge*, vol. ii. p. 492.

and of the arched panels of the upper stage could hardly be surpassed. In smaller buildings the one-storied screen was naturally of simpler character, such as that formerly at Seckford Hall, Suffolk, where the entablature, which carries a balustrade, is supported by fluted columns which have warped owing to exposure to rain. The wainscoting on the side next the hall has projecting panels and applied mouldings continued round the panel, while on the side next the screens the mouldings are cut out of the solid, and the top of the horizontal rail is chamfered (Fig. 241).

With the discontinuance of its old usage as a common living and dining-room, the hall becomes merely an entrance, and in the plan of Aston Hall,[1] which shows the front door entrance in the centre of the façade and of the hall, the need for a screen disappears.

[1] Finished 1635.

FIG. 240. THE HALL SCREEN, BURTON AGNES HALL, YORKSHIRE. 1600-1610

FIG. 241. THE SCREEN, SECKFORD HALL, SUFFOLK *Carolean*

The balustrade originally surmounting this screen has been removed

FIG. 242. SCREEN IN THE HALL, MAGDALEN COLLEGE, OXFORD. 1603-1605

(The doors added 1836-38)

FIG. 243. STAIRCASE (NOW DESTROYED). FROM LEES COURT, KENT. *Circ.* 1651.

XII

THE STAIRCASE

THE NEWEL STAIR—THE INTRODUCTION OF THE SPACIOUS STAIRCASE IN THE LAST YEARS OF THE SIXTEENTH CENTURY—CARVING OF NEWEL POSTS—THE BALUSTRADE—DOG-GATES

STAIRCASES of the "vyse" or winding newel type, narrow and steep in gradient and devoid of ornament, continued in use during the fifteenth and first half of the sixteenth centuries. There was, however, no development of the newel stair, as in France, of wide, stately, and intricate construction; and with the introduction of the wooden construction, the stair became the joiner's, not the mason's, province, and developed on lines of its own. There is, as Mr Gotch observed, "no intermediate type between the stone spiral and the straight flight of wood,"[1] and it is difficult to imagine a possible intermediary.

It was not until the latter part of the sixteenth century that spacious and convenient staircases were constructed, and Eastbury House near Barking, which was built in 1572, only possesses two newel staircases of the early type, with treads of solid oak. The new spacious staircase of the last years of the sixteenth century fitted a square chamber, which as a tower is often a noticeable exterior feature. Its short straight flights are usually worked round a central well, though they are sometimes carried round a solid rectangular block of masonry. Dispensing with the support of the parallel walls, the stair had to be provided for safety with a handrail on its unenclosed side. The stairs were let into strings, which were framed into newels which supported the whole framework.

In such a staircase the easy flights were broken by landings or half-paces, and Wootton recommends that the half-paces be well distributed "at competent distances for reposing on the way." Such a system of short flights implies a small staircase hall, since the flights extend only from wall to half-pace. The breadth of the stair was, according to Wootton, not only to avoid encounters, but to "gratify the beholder." Over the foot of the first flight and across the staircase hall is sometimes thrown an arcade, as at Great Wigsell and at Knole, which adds dignity to the approach.

The plan known as the "dog-legged," in which each flight returns back alongside the flight immediately below it, occupies less space than the preceding, as no open well-hole is enclosed.

The breadth of the stair, its easy ascent, and the series of newels crowned with finials, have often a very striking effect. The component parts were massive in the extreme,

[1] *Early Renaissance Architecture in England*, p. 185.

with the balusters heavy as bedposts, the handrail stout as a parapet top. Occasionally the newel posts were carried up to support the landing overhead. Arches were sometimes placed between these continuous newels, thus enclosing the staircase well, and this treatment is found at Burton Agnes and Audley End. When free, the newel post was carried above the handrail, and finished with a shaped top, or with carved or turned finials. These finials were sometimes little more than knobs or balls, but in the great staircases tall vase-like forms, obelisks, and pedestals made their appearance (Fig. 258). In addition, newels were sometimes completed below by a pendant or drop, following much the same lines as the finials inverted. Human figures as finials were frequent in great houses. At Albyns the square moulded terminals are surmounted by female figures, representing the various virtues and the arts (Fig. 253). At Cromwell House, Highgate, the newels support finely-carved figures of soldiers which appear to date from about 1635 (Fig. 261). At Bacon's house, formerly standing at Gorhambury, there was, according to Aubrey, a "delicate staircase of wood which was curiously carved, and on the post of every interstice was some pretty figure, as a grave divine with his book and spectacles, a mendicant friar, and not one twice." [1] Sir Henry Slingsby, in describing his staircase at Red House, Yorkshire, writes that "upon every post a crest is set of one of my especial friends, and of my brothers-in-law; and upon that post that bears up the half-pace that leads into the painted chamber there sits a blackamoor . . . with a candlestick in each hand, to give light to the staircase." [2] At Hatfield the newels are surmounted by nude amorini,[3] holding various objects, and by lions supporting shields; and there are numerous figures representing Biblical personages, gods and goddesses, etc., at Aldermaston. Though Sir Henry Slingsby's blackamoor served a useful purpose, existing finial figures carry no lights to illumine the staircase.

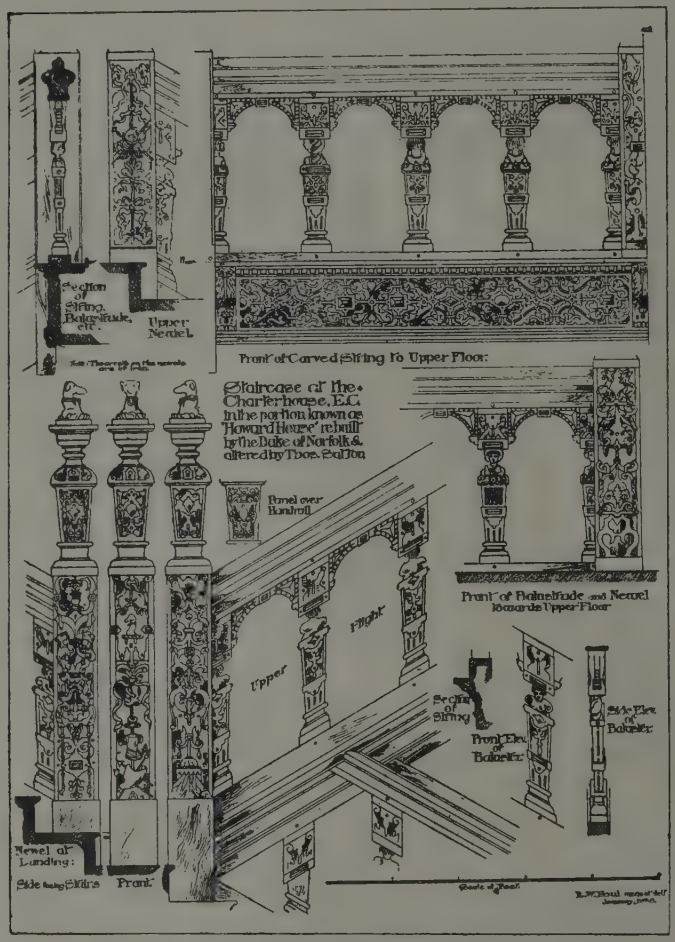

Staircase at the Charterhouse, E.C. in the portion known as "Howard House" rebuilt by the Duke of Norfolk & altered by Thos. Sutton
Front of Carved String to Upper Floor
Panel over Handrail
Front of Balustrade and Newel Round the Upper Floor
Upper Flight
Newel at Landing:
Side
Front

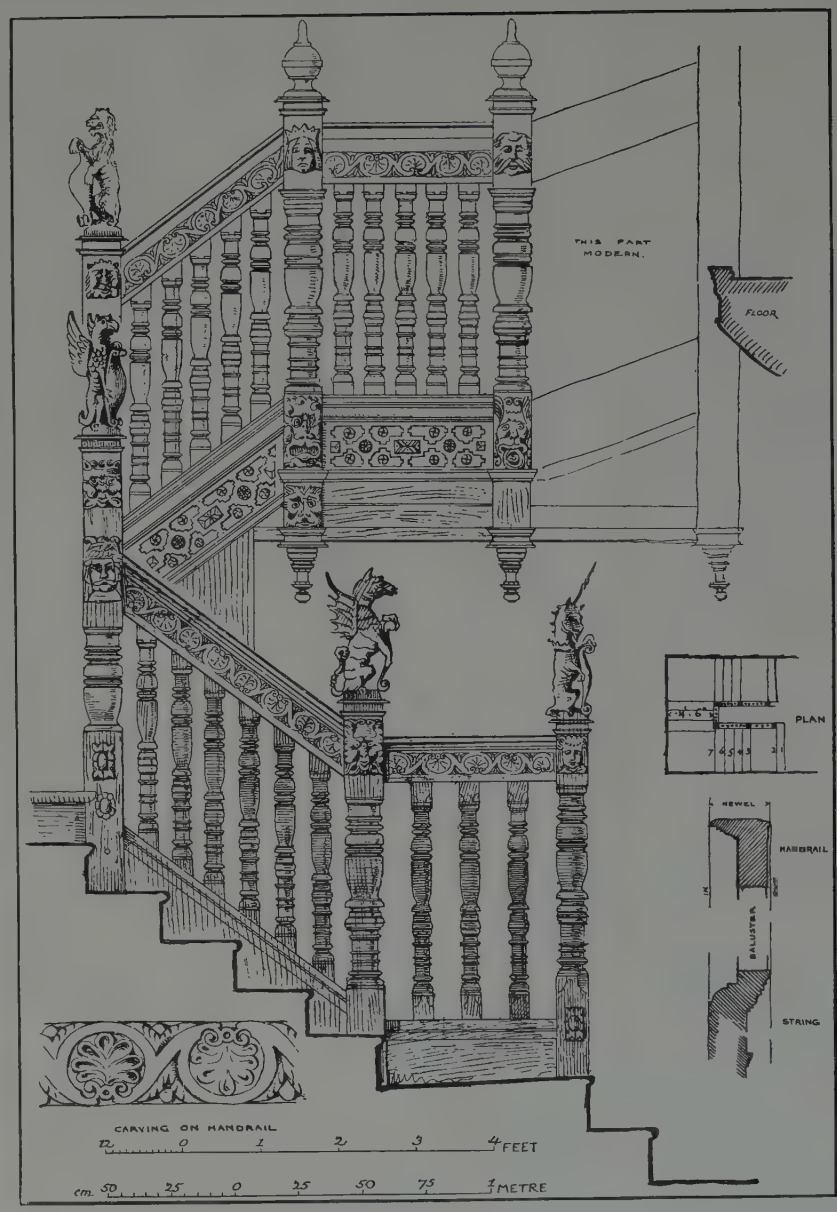
FIG. 243A. STAIRCASE AT THE CHARTERHOUSE

The outer surface of the string was usually carved or moulded. There were various devices for filling in the space for balustrade between the newels, of which

[1] Quoted in W. H. Godfrey, *The English Staircase*, 1911, p. 21.

[2] *Memoirs* (*circ.* 1642). The "blackamoor" was cast in lead by Andrew Karne.

[3] The work of a Flemish sculptor, Janeviere.



FIGS. 244 AND 245. THE STAIRCASE, BRADNINCH, DEVONSHIRE

J. A. Gotch, del.

FIG. 246. STAIRCASE AT THE CHARTERHOUSE, LONDON. 1564-1568

The newel posts bear as finials the greyhound crest of Sir Thomas Sutton; and the front face of the newel post is also carved with his crest

FIG. 247. THE EAST STAIRCASE, ASTONBURY (first floor). 1606-1622

FIG. 248. THE WEST STAIRCASE, ASTONBURY (from the first floor). 1606-1622

the turned baluster, ornamented by grooved or incised lines, was one of the most popular. Another device was balusters shaped from flat pieces of wood, or a series of arches springing from columns and raking upwards with the stair's ascent, or openwork panels, carved in strapwork designs, as at Aston Hall and in the early stair leading to the Masters' Lodge at Clare College, Cambridge. The most elaborate examples of this strapwork balustrading are Albyns (Fig. 253), Aston Hall, and Crewe Hall,[1] built about 1620-25, and the brewery staircase, Norwich (Fig. 259); and this method of filling developed during the reign of Charles I. into a modified strapwork, to which interest is given by the inclusion of cartouches and trophies of arms, such as we find in the staircase at Aldermaston (dating from 1636), and at Cromwell House, Highgate. The carved enrichment of staircases is in the typical flat English carving in low relief, but rustication of the newels and balustrade in imitation of stonework is met with.[2] Many staircases at present plain were probably painted, and traces of colour are still visible on a staircase at Aston Bury (Figs. 247 and 250).

In a few instances, as for example at the Hospital of the Blessed Trinity, Guildford, Haddon Hall (Figs. 251, 257), Hatfield, Slyfield, and at Oakwell Hall, the original gate placed across the stairs to prevent the dogs from roaming beyond the ground floors has been preserved, and is a curious detail illustrative of the manners of the time.[3]

[1] Drawn by W. Twopenny.

[2] At Rawdon House, Hoddesdon (1622), and at Lymore.

[3] At Haddon Hall the remains of the pulleys and staples for causing the gates to be self-closing by means of a weight are to be seen.

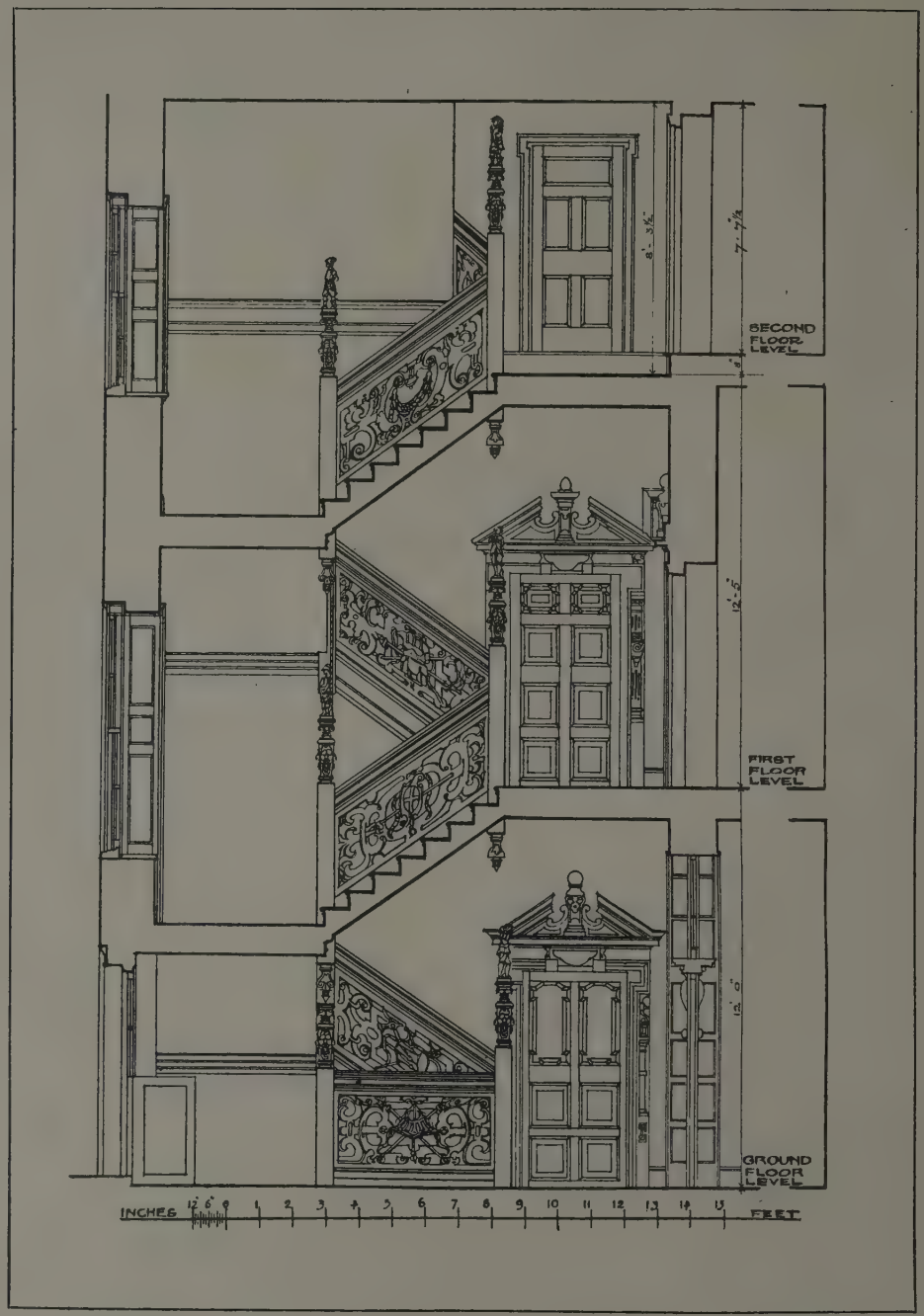


FIG. 248A. STAIRCASE AT CROMWELL HOUSE, HIGHGATE
Mens. et del., W. Dean

FIG. 249

THE EAST STAIRCASE, ASTONBURY

THE WEST STAIRCASE, ASTONBURY

Drawn by J. C. Buckler, 1833

FIG. 250. DETAIL OF THE EAST STAIRCASE, ASTONBURY, SHOWING PAINTED ARABESQUES. 1606-1622

FIG. 251. THE STAIRCASE, THE HOSPITAL OF THE BLESSED TRINITY, GUILDFORD. *Circ.* 1619

(1) Newel post and balustrade. (2) Dog-gate

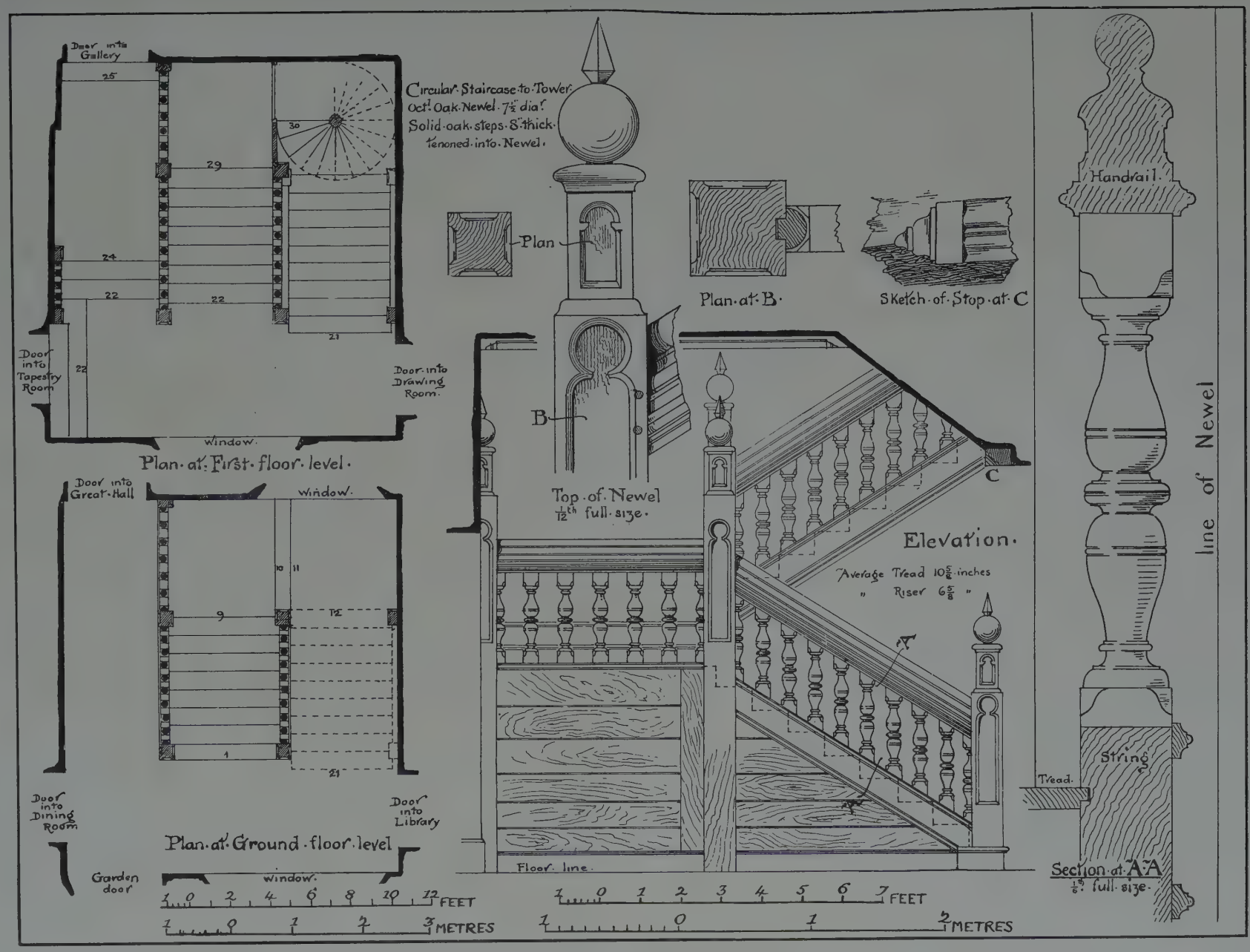


FIG. 252. THE STAIRCASE, CANONS ASHBY, NORTHANTS. *Circ.* 1632 *W. Garratt, del.*

FIG. 253. THE STAIRCASE, ALBYNS, ESSEX. *Circ.* 1620

FIG. 254. STAIRCASE FROM AN OLD HOUSE AT MOORFIELDS, IN THE CITY OF LONDON (now demolished). (From a Drawing formerly in the Gardner Collection) *C. J. Richardson, del.*

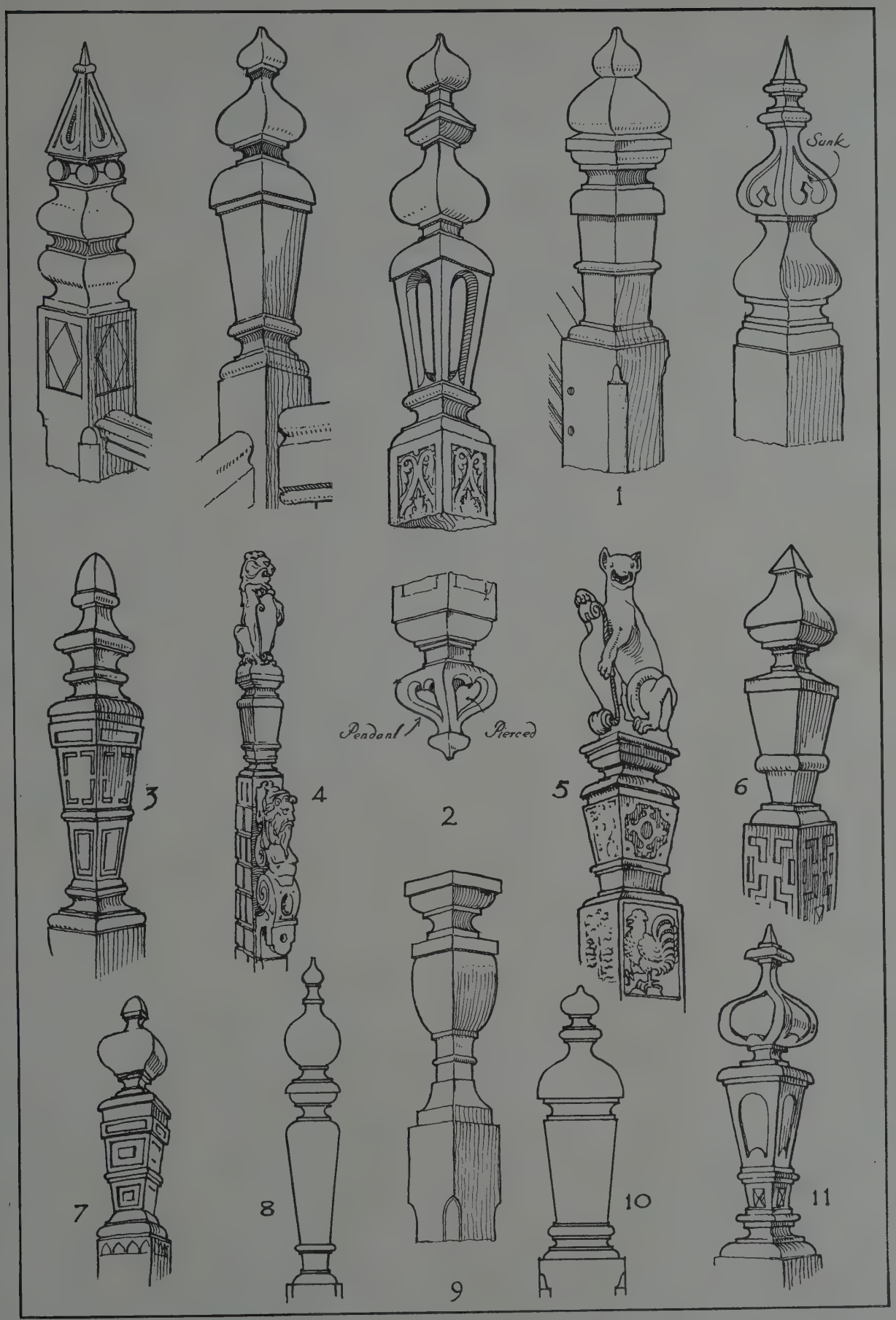


FIG. 255. NEWEL FINIALS

E. White Cooper, del.

1, St Peter's Hospital, Newington Butts
2, Methley Hall, Yorkshire
3, Valley House, Langham, Essex
4, Rawdon House, Hoddesdon
5, Knole, Kent
6, Park Hall, Oswestry
7, Priory, Broomfield, Essex
8, Maple Durham, Oxfordshire
9, Cheshire
10, Upton Court, Berkshire
11, Gt. Nast Hyde, Hertfordshire

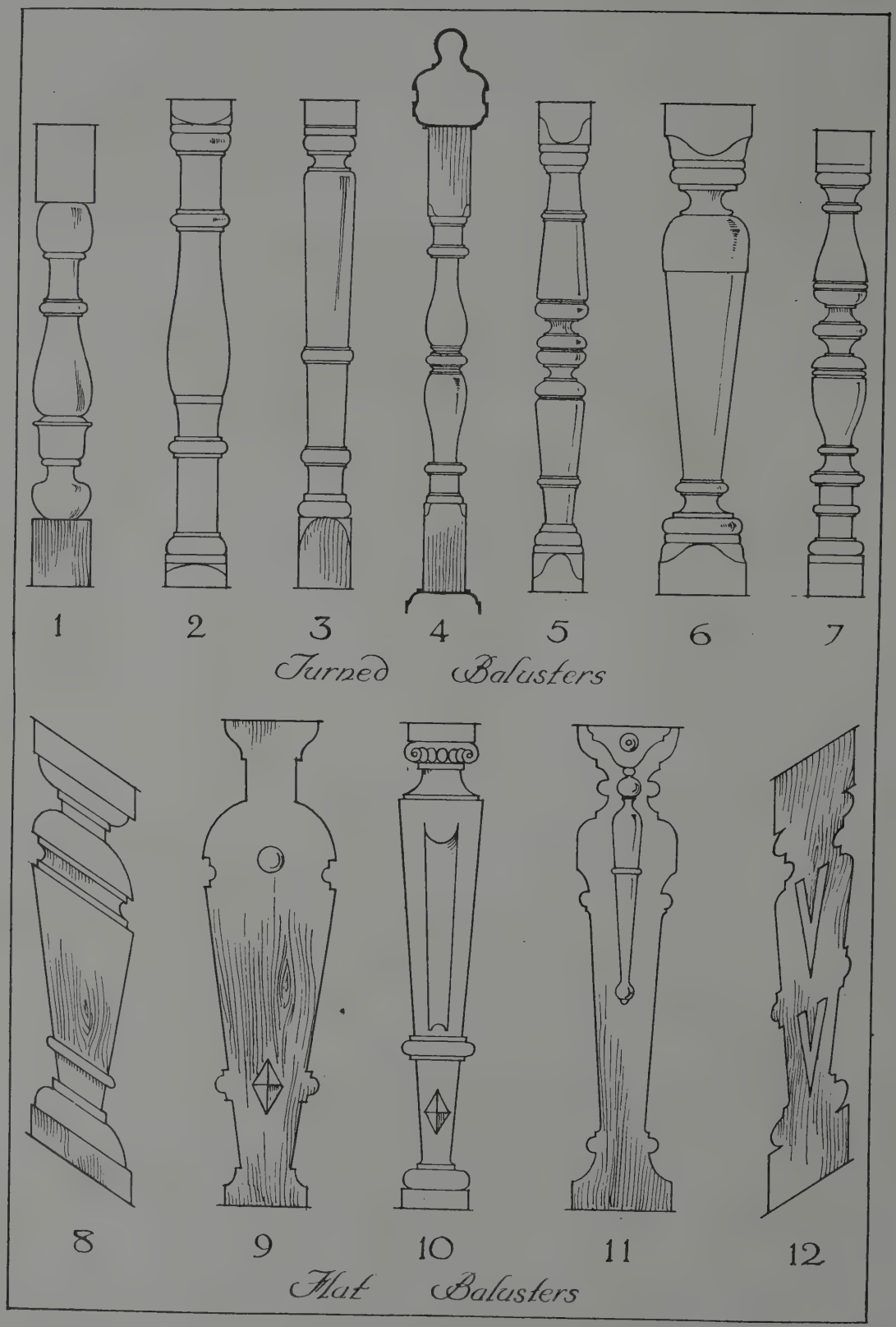


FIG. 256. BALUSTERS

E. White Cooper, del.

1, Langley House, Hipperholme, Yorks.
2, St Marcella, Denbigh
3, Wormleighton, Warwickshire
4, Upton Court, Berks.
5, Goldsborough Hall, Yorks.
6, Methley Hall, Yorks.
7, Merton College, Oxford
8, Park Hall, Oswestry
9, Chester
10, Chester
11, Acton, near Nantwich, Cheshire (1685)
12, Chester

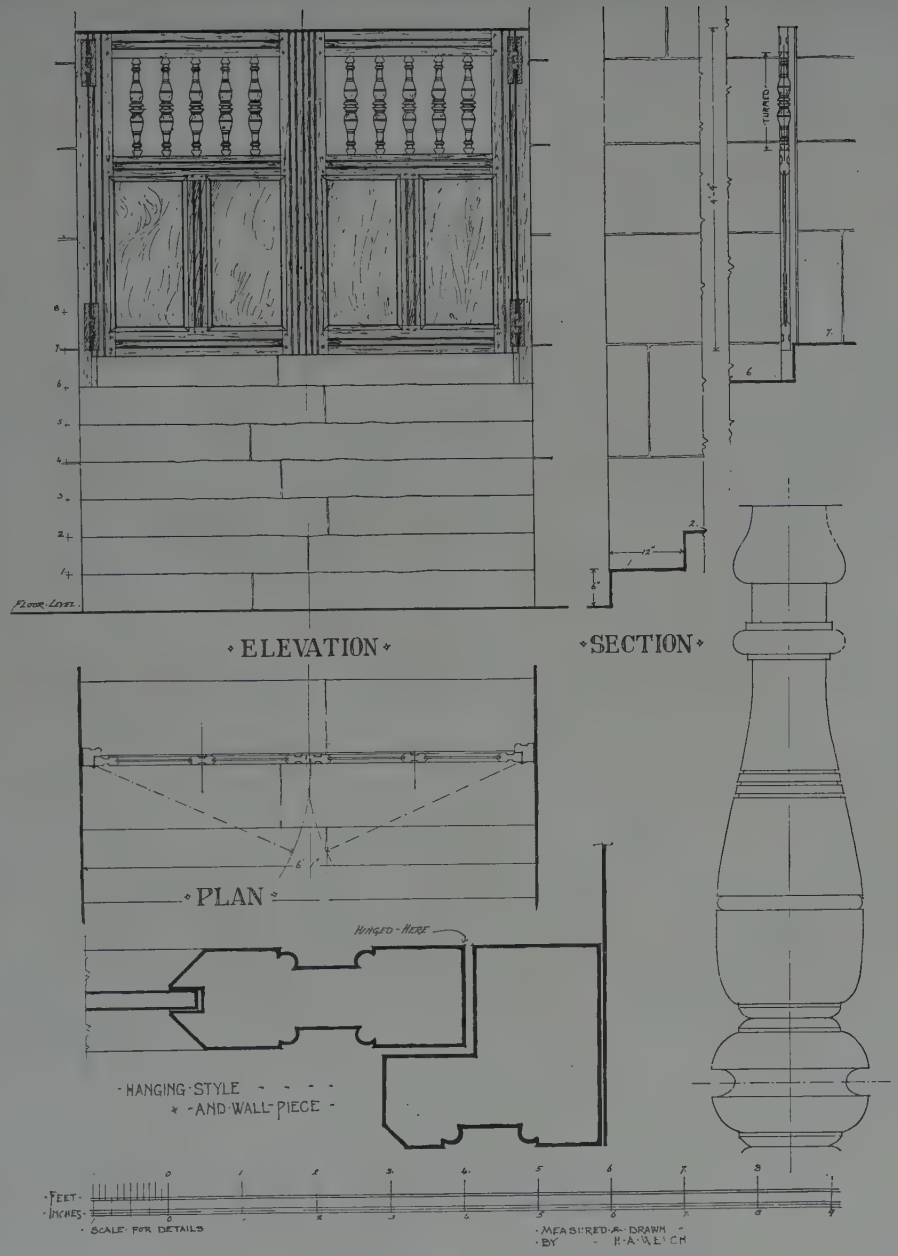


FIG. 257. DOG-GATE OF STAIRCASE, HADDON HALL, DERBYSHIRE. *Early Seventeenth Century*

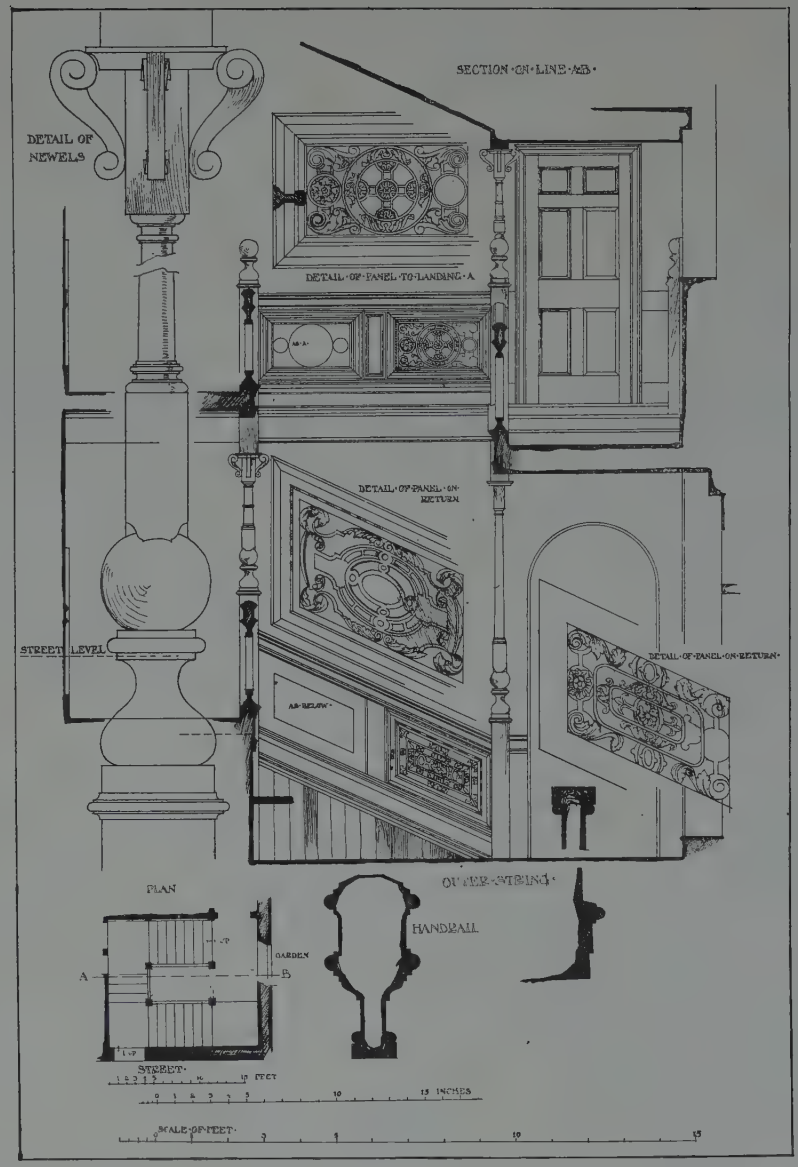


FIG. 258. THE BREWERY STAIRCASE, NORWICH
Henry Tanner, ***del.***

(*See* Fig. 259)

FIG. 259. THE BREWERY STAIRCASE, NORWICH
(*See* Fig. 258)

FIG. 260. SCROLL BALUSTRADED STAIRCASE AT WELLS, SOMERSET

FIG. 261. NEWEL FINIALS FROM THE STAIRCASE, CROMWELL HOUSE, HIGHGATE. *Circ.* 1635

FIG. 262. TWO GRIFFINS

FIG. 263. COLLECTION No. 10. STANDING CUPBOARD IN THE STRANGERS' HALL, NORWICH. *Early Sixteenth Century*

XIII

FURNITURE, 1500-1650

1. PALACE FURNITURE OF THE EARLY TUDOR PERIOD — ELIZABETHAN FURNITURE — IMPORTATION OF FURNITURE FROM ANTWERP AND INFLUX OF FLEMISH ARTISANS — THE BEGINNINGS OF UPHOLSTERED FURNITURE — FURNITURE OF THE EARLY SEVENTEENTH CENTURY — THE IMPORTATION OF FOREIGN CABINETS

2. WOODS

FURNITURE

DURING the Middle Ages, the rich, in Parker's words, displayed their wealth, not so much in the acquisition of household comforts as in the splendour and profusion of their plate, and the stuffs with which they decorated their walls.[1] The quality and value of plate and textiles continued to surpass furniture during the early years of the Renaissance.

The furniture of the early Renaissance that has come down to us is almost exclusively of oak, though inventories record gilt furniture and furniture of deal and walnut. Of this early period the surviving examples are few, and in some of these the Gothic tradition still lingers. Magnificent furniture appears to have been limited to Wolsey's household and the royal palaces. The quantity of Wolsey's arras, cupboards of plate, and household stuff was a never-ceasing source of wonder to foreign visitors; and Guistiniani, the Venetian ambassador, who was invited to one of Wolsey's banquets, declared that "the like of it was never given either by Cleopatra or Caligula, the whole banqueting hall being decorated with huge vases of gold and silver."[2] Much of his furniture, such as the "round tables of cypress," must have been imported like his arras. The X-framed chairs associated with the reign of Henry VIII. and Mary, of which the framework is painted or overlaid with a veneer of chequered bone, are of North Italian or Spanish origin.

The following chairs are entered in royal inventories[3] which record magnificently upholstered and gorgeously coloured furniture:—

"A chaier of astate covered with crymsen clothe of golde damaske fringed with silke and gold having twoo pomelles of copper and gilt well wrought."

"One cheyre of Iron covered with grene clothe of golde."

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[1] *Domestic Architecture of the Middle Ages*, Fifteenth Century, vol. i., Oxford, 1859, pp. 61-62.

[2] *Dispatches*, vol. ii. p. 225.

[3] Thys boke indentid made the xxvith day of March, the xxx yere of our Soverayn Lorde King Henry the Eight (A.D. 1539), of such wardrobe stuffe of the beddes as remayneth w^t^in the standing Warderobe in Wyndsour Castle, for the use of our said Sovereyn Lorde the King's Majestie. British Museum, *Add. MSS.*, 10,602; also (A.D. 1559) British Museum, *Add. MSS.*, 35,185.

"One folding cheyre of wallnuttre the seate backe elbowes of crymsen vellat embranderid with scallope shells and lettres frengid with golde silke with a foote stowle to the same likewise embranderid."

"One cheyre of wodde paynted, the seate back and elbowes coverid with riche cloth of golde reyzid with rooses of golde and fryers knottes of silver tissue."

Besides chairs and buffets (Fig. 264) there are a certain number of large panelled cupboards with hinged doors, which fold back into small compass, such as two in the possession of Mr A. L. Radford (Figs. 270, 271), and the well-known example in the Strangers' Hall, Norwich (Fig. 263), probably made by a "stranger artificer" for Nicholas Sotherton, who acquired the Hall in 1509. It is a rare instance of an article of furniture remaining for four centuries in its original surroundings.

FIG. 264. CABINETS FROM "*Differents Pourtraicts de Menuiserie*" *By J. Vredeman de Vries*

Wealth was concentrated in a few hands in Henry VIII.'s reign. In the reign of Elizabeth there is evidence of a general increase in comfort among the middle classes. Even substantial farmers (as Harrison writes) "commonlie live wealthie, keep good houses, and travel to get rich." Their houses were furnished with "costlie furniture" and they had comfortable beds hung with tapestry. They had also learned to garnish their cupboards with plate during the influx of silver after the Spanish conquests in Mexico and Peru, so that "the gentilitie, as loathing the metals silver and gold, would have Venice glasses." The Elizabethan builders who made their "bargaines" for marble chimney-pieces, screens, or fretted ceilings with skilled craftsmen, must have often ordered specially made furniture from the same joiners and carpenters who were

at work on the wainscot. The Countess of Shrewsbury had inlaid furniture made for her, which is still preserved at Hardwick,[1] and the first extant day-bed or couch, painted with her arms, stands in the long gallery of the house. A few years later a couch[2] is

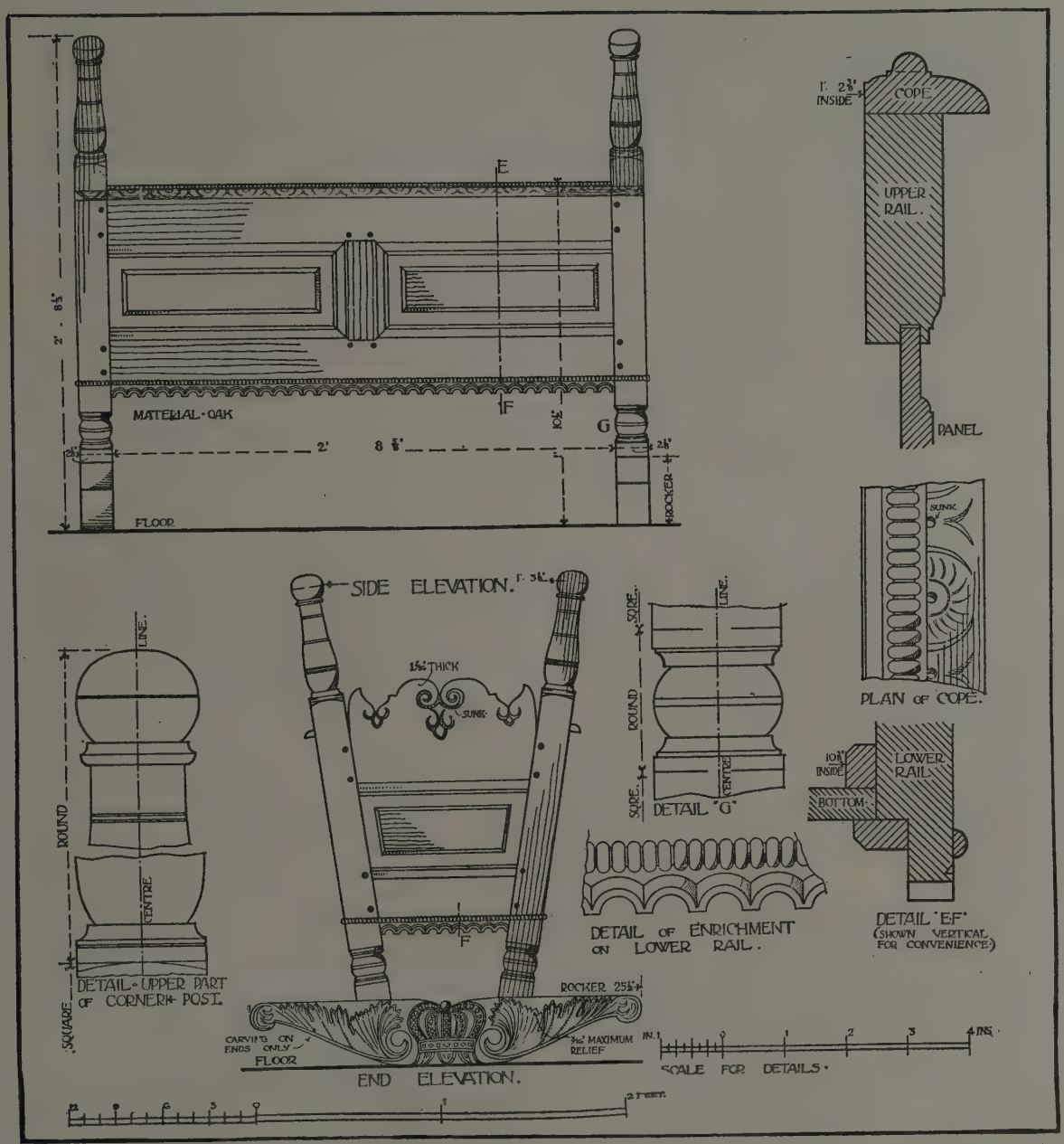


FIG. 265. CRADLE FROM LINLITHGOW PALACE

[1] In a gaming table at Hardwick, inlaid with coloured woods, with an ornamental border introducing playing cards, the legs are treated as Doric columns. A walnut table in the same house, inlaid with musical instruments, was made on the occasion of her marriage with the Earl of Shrewsbury in 1568.

[2] "A cowche of crimson leather printed border-wise with silver and golde, one longe and two short cushions suitable to the same lined with hayre coloured velvett, and laced about with gold lace (1614)." "Inventory of the Earl of Northampton," *Archæologia*, vol. 42.

inventoried among the goods of the Earl of Northampton, but it was evidently an exceptional indulgence. The most comfortable seats were the enclosed basketwork chairs —"twiggen chairs," as they are termed in inventories—which appear in Flemish pictures of domestic interiors.

While the bareness of the hall and bedrooms in the matter of furniture is common knowledge—even a house so richly furnished as Arundel Castle possessing in the King's chamber in 1580 no more movables than a bed, a table, and a chair, and Sir William More's hall furniture at Losely consisting only of a single table and two forms,—in the parlour there is a much greater abundance. At Losely, in addition to the main table, there is a side table and another small table, a chair and six stools with embroidered cushions, besides footstools; and for the amusement of the family and guests, a pair of virginalls, a base lute, and a guitar, with chess and backgammon boards.[1]

In the very full inventory of Ingatestone in the year 1600, every detail of the wainscoted hall is inventoried, including the drawing table and bench at the upper end of the hall, the thick elm and oak planks resting upon dormers in the body of the hall, the many forms and single "high joined chair with arms, carved at the back," the livery cupboard and the "Alms tub with a lid." In the same inventory the principal bedrooms are furnished with livery cupboards.[2]

Some rooms, as Bacon tells us, were treated as "delicate and rich cabinets, daintily paved, nobly hanged, glazed with crystalline glass and all other elegancy that may be thought of." The Duke of Wirtemberg's secretary writes of "tables of inlaid work, marble of various colours, all of the richest and most magnificent description" at Theobald's in 1592,[3] and a few examples of refined inlay in English houses contrast with the coarser and widely-spread inlay used as an additional enrichment of carved furniture. Foreign cabinets were imported,[4] and the card games in vogue at Court[5] stimulated the production of small tables. Wives in England (according to an Antwerp merchant who lived in this country) employed their time in "walking and riding, in playing cards . . . and in visiting their friends." Primero and gleek were favourite games, and heavy stakes were involved.

Antwerp, the centre of production of luxurious and solid furniture, furnished not

[1] *Archæologia*, vol. xxxvi. p. 288.

[2] *The Hall.*—"The room wainscotted rounde aboute and a skreene of waynescott.
"Two close benches upon bothe sydes of the hall.
"A benche at the upp ende of the hall lyinge upon bracketts.
"A wainscot Table having two leaves to drawe out.
"A long thick elme planke for a Table lyinge upon iiii dormers.
"A short thick oke planke for a Table lyinge upon two dormers.
"Five Formes of sondrye lengthes wherof two of them have v broad feete the peice, and the other three but iiii the peice.
"A buffett forme of two yeardes longe.
"A high joyned chaire with armes and carved at ye back.
"An oyster Table lyinge upon a frame.
"A livrie cupboarde with a myddle 'ption and bottom.
"An almes Tubb with a lydd."

[3] W. B. Rye, *England as Seen by Foreigners*, London, 1865, p. 18.

[4] There is a cabinet in the Victoria and Albert Museum, of foreign make, resting on an English stand inlaid with Tudor emblems.

[5] Queen Elizabeth played at draughts and chess with Roger Ascham.

only the houses of its rich burghers, but exported quantities to England, and the origin of these chests and chairs is often indicated in inventories.[1] The mass of foreign immigration, especially in the second half of the sixteenth century, was also far greater than is generally suspected. Artisans from the Low Countries settled chiefly in London. Foreign joiners are found in East Smithfield in 1540,[2] and ten years later the roll of the Dutch church includes a number of Flemish "schrynmakers and kistmakers" settled in the city, Southwark and St Giles. There were at least twenty-five foreign joiners and carpenters in the ward of Bridge Without in 1567.[3] There continued to be an appreciable number of strangers in London in the early years of the seventeenth century, and the presence of these foreign immigrants accounts for the finished quality of London-made pieces, such as the inlaid chest in Southwark Cathedral.

It is unfortunate that there is no trace of the walnut furniture and other fittings of which Lord Lumley's steward drew up an interesting illustrated inventory in 1590. The nineteen pages of drawings[4] include marble-topped tables, and small tables of Italian type with baluster centre supports and inlaid marble tops. Most of this exceptional household gear must be of Lord Lumley's date,[5] not relics of the original furnishing of Nonsuch under Henry VIII. The furniture was almost entirely of walnut at Lord Lumley's death. In the great chamber at the castle were, exclusive of pictures:—

"Itm. two large drawinge tables of walnottree, one folding table of wainscott, and a little table of wainscott.
"Itm. one merketree table with the frame.
"Itm. two fyne merketree cupbords and two livery cupbords.
"Itm. six walnottree forms and twenty-four stooles of walnottree.
"Itm. six walnottree chaires."[6]

In the last years of the reign of Elizabeth there are many complaints of the death of liberality, and the passing away of the Golden World. The immense households of retainers were cut down, and the unstinted hospitality of the hall was restricted. The great hall was empty:—

"The haull boordes-end is taken up
No dogges do differ for the bones,"

we hear in the *Serving Man's Comfort*;[7] while among the frivolous innovations of the new courtier of the time of King James are:—

"A new hall, where the old hall stood,
And a new chimney that burns neither coals nor wood,
And a new shovel-a-bord table, whereon meat never stood.
Hung round with pictures that do the poor no good."[8]

---

[1] "a ffiaunders chayre" appears in the abstract of the goods of Sir Richard Cromwell, otherwise Williams, Knyght, deceased, 1545. British Museum, *Add. MSS.*, 34,393.

[2] Kirk, *Returns of Aliens*, i. 22 *et seq.*; *ibid.*, p. 342 *et seq.*

[3] *E.g.*, 3 carvers, 20 joyners, 2 inlayers, 9 stone-cutters, *State Papers, Domestic*, James I., vol. 88, No. 113.

[4] Illustrated in the *Walpole Society*, 1917-18, vol. vi.

[5] Died 1609. The hall screen bears Lord Lumley's arms.

[6] *Walpole Society*, vol. vi. p. 42, Lumley inventory of 1609.

[7] 1598.

[8] In the ballad of "*The Old Courtier of the Queen.*"

During the last quarter of the century the bulbous or melon-shaped excrescence appears on table legs and supports, which is also found in furniture in the Low Countries. In the best examples the gadrooning suggests contemporary silversmith's work, and the enlargement is divided into a clearly marked cup and cover. During the late seventeenth century, however, this *motif* loses its original meaning, and the division is slightly indicated by a groove or ring. A plain bulb or peg-top enlargement is characteristic of the Restoration period. Upholstered furniture was in use late in the reign of Elizabeth, for we find Sir John Harington [1] inquiring if it would not as well "become the state of the chamber to have easye quilted and lyned formes and stooles for the lords and ladies to sit on, which fashion is now taken up in every merchant's hall, as great plank forms that two yeomen can scant remove out of their places, and waynscot stools so hard that since great breeches were layd aside, men can skant endewr to sitt upon."

At the end of the reign of James I. and during that of Charles I., however, a certain amount of furniture was imported for the Court and nobility from Venice, and the elaborate upholstery in velvets, trimmed with galons and fringes, is also Venetian in origin. Stow, speaking of the former reign, tells us that "cushions and window pillows of velvet and damask in former times were only used in the houses of the chief princes and peers of the land; though at this day those ornaments of estate and other princely furniture be very plenteous in most citizens' houses"; and upholstered furniture and cushions figure prominently in Lady Compton's well-known intimation of her wants to William, Lord Compton, in the early seventeenth century.[2]

The types of furniture were multiplied and elaborated during this period, and the quantity considerably increased. Much of the oak furniture produced towards the close of the reign of James I. and in the reign of Charles I. is plain, the carving when employed being flat, and split turnings were also employed. To relieve this simplicity a fret is often added beneath the bottom rail of chairs and stools. A fondness for pediments and perspective views is also noticeable. The inventories and letters of this period gave evidence of richer interiors and enlightened taste; Inigo Jones was employed by the great nobles to purchase pictures and other treasures for their homes, and John Webb tells us that he had been commissioned by the "great nobility and eminent gentry" to procure them medals, statues, and other works of art.

A cabinet, once the property of Archbishop Laud, at Arbury, resembles contemporary wainscot in the architectural design of its doors. The doors open in front, disclosing a number of drawers, no doubt used as a receptacle for medals and intaglios. The front is divided by pilasters into two compartments, each of which is filled by a pedimented composition.[3] The bookcases of Archbishop Laud at St John's College, Oxford, are an early forerunner of the architecturally-designed bookcase of the eighteenth century. Though these cases were considerably altered when they were sold out of the library in 1843, there is no reason to doubt that the upper portion

[1] *Nugæ Antiquæ*, ed. 1804, vol. i. p. 202.

[2] "I will have all my houses furnished, and all my lodging chambers to be suited with all such furniture as is fit; as beds, stools, chairs, suitable cushions, carpets, silver warming pans, cupboards of plate, fair hangings, and such like. So for my drawing chambers in all houses I will have them delicately furnished both with couch, canopy, glass, carpet, chairs, cushions, and all things therunto belonging." Quoted in Dr G. Goodman, *The Court of King James I.*, vol. ii. p. 131.

[3] This piece from the arms must date from 1628-33.

FIG. 266. TABLES FROM THE LUMLEY INVENTORY. 1590

closed by traceried doors represents the cases provided by Laud [1] for books and manuscripts mentioned in his regulations for the library. To the break-fronted pedimented bookcase the base containing folio volumes (Fig. 286) has been added below the original plinth.

Men who, like the Earl of Arundel, were prepared to leave the ancient ways, must have imported their furniture from Italy and the Low Countries, and the very full inventory of the furniture at Tart Hall in 1641 specifies a number of pieces of continental origin, such as the following :—

"A French drawing table of walnut tree with a leather carpet thereon.
"Sixe Italian chayres of wood carved.
"A little ebony square table inlayde with Torteaux shels.
"A large Trunke of Mother of Pearle with two drawers.
"Nyne great Italian chayres of walnut tree with armes, the seats and backs covered with red leather sett with brass nails gilt." [2]

A large admixture of French and Italian furniture might have been expected in the home of the much travelled Earl of Arundel; but looking-glasses, cabinets, inlaid furniture also appear widely in English inventories of the reign of Charles I. The very full inventory of the furniture of the royal palaces sold by the Council of State (1649) includes many objects which were rare at that date, such as inlaid marble tables upon a gilt frame, rock crystal chandeliers, "a silver table and frame all laid over with silver," china screens gilt, and silver painted furniture.[3]

"A rich ebony cabinet with gilded fixtures" and a very large ebony cabinet are inventoried among the goods plundered from Corfe Castle in the Civil War.[4] In the check to the production of fine furniture in England, the wars and the enforced exile of many royalists, it was natural that the finest household gear should have been imported. Ralph Verney, who returned to England in the spring of 1653 and set himself to repair the damage at Claydon House, brought with him from abroad mirrors from Venice, some ebony and tortoise-shell cabinets from Holland, rich embroidered hangings and fringes for beds and couches; while Mr Robert Spencer, when in Antwerp in 1651, was commissioned by a friend to buy her an ebony cabinet, but recommended her instead a tortoise-shell cabinet, mounted with silver or brass, of which "the best choice is at Antwerp."

With the death of Charles I. the establishment of the Commonwealth checked the

[1] The panels bear Laud's arms impaling Canterbury; and the lark and scroll, which also appears on the stonework of his buildings, appears to have been his badge.

[2] A memorial of all the rooms at Tart Hall, and an inventory of all the household stuff and goods there belonging to the Rt. Hon. the Countess of Arundel, 8th September 1641. *Burlington Magazine*, November 1911.

[3] "One marble Table inlayed upon a gilt frame square, given to the queen by the Lady Bannings.
"A marble Table inlayed with stone upon a frame suitable and a cabinett of marble.
"A Branch for candles in rock crystall with silver sockets.
"A silver Table and frame all layed over with silver and a paire of andirons garnish'd with silver.
"An ovall Table, walnuttree, painted with silver and other colours.
"Two China skreens gilt, one being broken; a frame of wood for a screen with a wild man on the top." British Museum, *Harl. MS.*, 4,898.

[4] 1643-44, Bankes, *Story of Corfe Castle* (1853), p. 250.

manufacture of fine furniture, which was no longer "merchauntable," and there is, as far as any change that can be attributed to the eleven years of the Commonwealth, a reversion to austerity and simplicity; the characteristic pieces, with the notable exception of the cabinets inlaid with bone and mother of pearl, aiming at usefulness rather than ornament.

WOODS

While the extant furniture of the early Renaissance is almost exclusively of oak, there is evidence of the use of varied materials after the general abandonment of painting and gilding.[1] The majority of the furniture of Sir William More at Losely in 1556 is of chestnut; a "table of fine deale upon a frame of beache" and a livery cupboard of beach and deal occur in the inventory of household stuff at Howard House in 1588,[2] and it is evident from the constant mention of walnut that the best pieces, especially in the second half of the sixteenth century, were constructed of this wood. Bacon mentions the wood as best for tables, cupboards, and desks, etc.;[3] apart from the evidence of inventories such as the Howard House (1588),[4] surviving pieces such as a number of walnut buffets, and the fact that the joiners had the monopoly of making "all tables of wainscote, walnutt or other stuffe, glued with frames, mortesses, and tennants," is evidence of English manufacture of walnut furniture.[5]

The walnut must have been imported, for after the Restoration Evelyn points the contrast between England and Burgundy, which abounded in walnut trees "and never one felled but a young one is planted," adding that "what universal use the French make of the timber of this sole tree for domestic affairs may be seen in every room, both of poor and rich."[6]

Cedar, a very sweet wood and fine timber, is mentioned as early as 1586 as suitable for making "sweet and fine bedsteads, tables, desks, lutes, virginalls, and many other things."[7]

[1] "A cupboard olde and guilted" appears in the abstract of the goods of Sir Richard Cromwell, otherwise called Williams, Knyght, deceased. British Museum, *Add. MSS.*, 34,393.

[2] "The Inventories of such stuffe and implements of household goods as remayne at Howard House (1588)," British Museum, *Stowe MSS.*, No. 164, folio 33.

[3] Bacon's *Natural History*, noted in Johnson's Dictionary, *sub voce* cupboard.

[4] "A large foulded table of walnut-tree uppon a faire frame, the posts whereof are cunninglie wrought." "The Inventories of such stuffe and implements of household goods as remayne at Howard House (1588)," British Museum, *Stowe MSS.*, No. 164, folio 33.

[5] Jupp, *Account of the Worshipful Company of Carpenters.*

[6] *Sylva*, Book I., Chapter IX., § 4.

[7] Hakluyt, *The Principal Navigations*, vol. viii. p. 355.

Enclosed chair (compare fig. 277.) *Circ.* 1540. Buffet. *Circ.* 1520.

FIG. 267. Coll. No. 2. ENCLOSED CHAIR AND BUFFET.

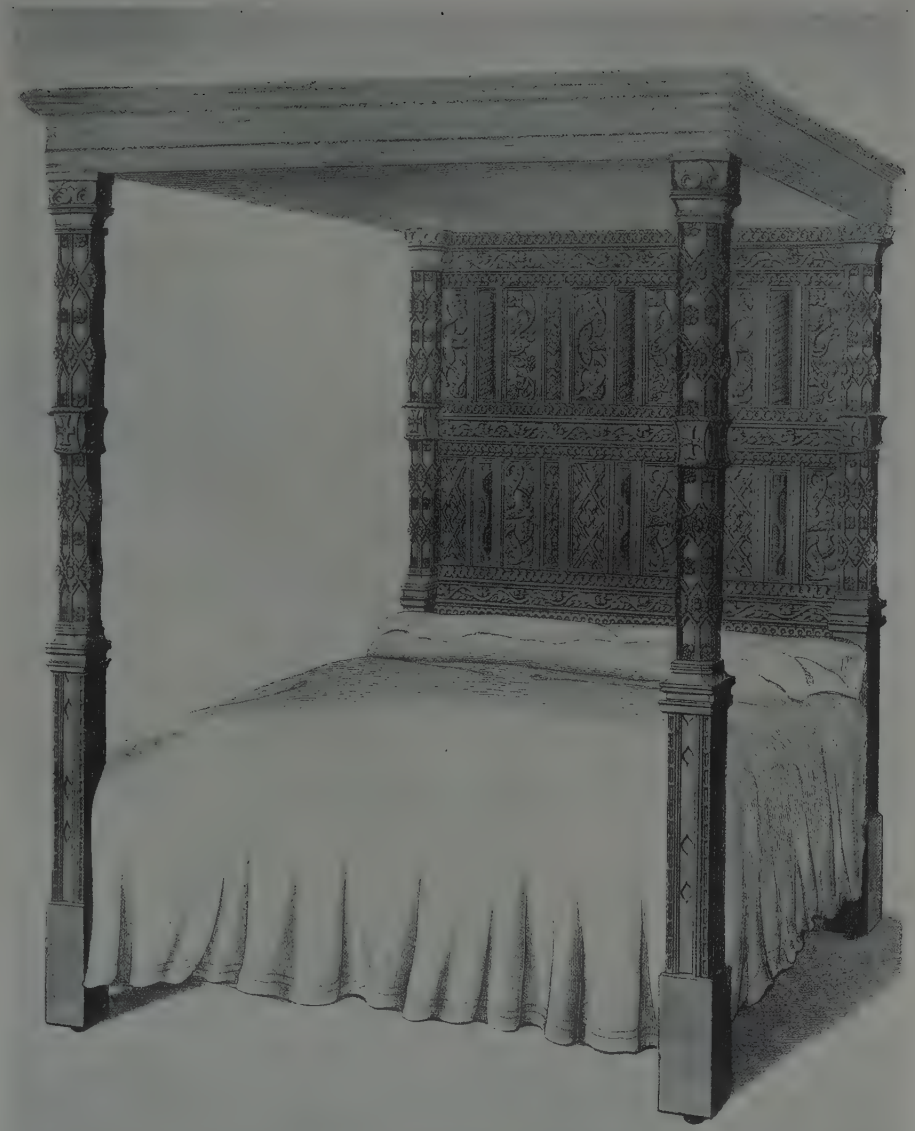


FIG. 268. COLLECTION No. 45. BEDSTEAD, FORMERLY AT LOVELY HALL, NEAR BLACKBURN. *Sixteenth Century*
(Cornice not Original)

FIG. 269. COLLECTION No. 6. GAMES TABLE WITH FOLDING TOP, FORMERLY AT HILL HALL, ESSEX. *Early Sixteenth Century.*
The Original is in the possession of Lord De L'Isle and Dudley at Penshurst
From Shaw's "Ancient Furniture"

FIGS. 270 AND 271. COLLECTION No. 25. TWO STANDING CUPBOARDS. *Early Sixteenth Century*

FIG. 272. COLLECTION No. 25. HUTCH. *Early Sixteenth Century*

FIG. 273. COLLECTION No. 2. UPPER PART OF CUPBOARD, INITIALLED A. W.
Circ. 1530

FIG. 274. COLLECTION No. 45. ENCLOSED ARMCHAIR. *Early Sixteenth Century*
(*See* Fig. 265)

FIG. 275. COLLECTION No. 43. CUPBOARD ON STAND. *Late Sixteenth Century*
From Shaw's "Ancient Furniture"

FIG. 276. COLLECTION No. 2. SIDEBOARD, FORMERLY AT SUTTON PLACE, GUILDFORD. *Second Quarter of Sixteenth Century*

FIG. 277. COLLECTION No. 25. STANDING CUPBOARD OR PRESS. *Early Sixteenth Century*

FIG. 278. COLLECTION No. 21. DRAWING TABLE WITH CARVED FRIEZE AND STRETCHER. (*See* Fig. 294.) *Elizabethan*

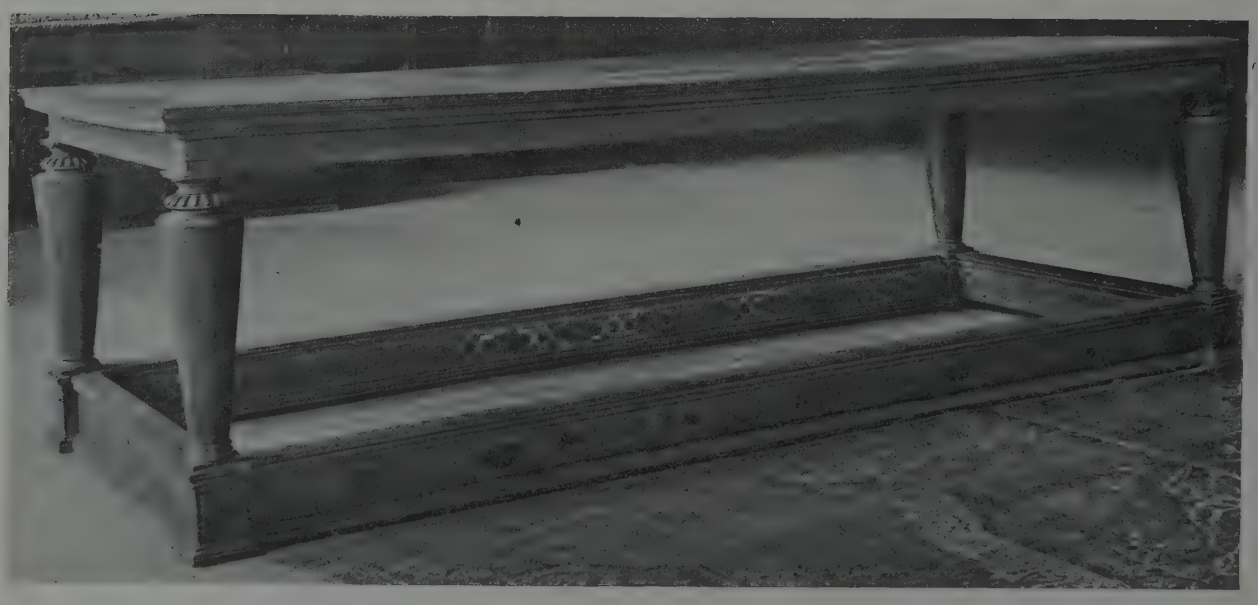


FIG. 279. COLLECTION No. 8. TABLE WITH WALNUT INLAID TOP, OAK FRAME AND LEGS, INLAID AND PAINTED FOOTRAIL, IN PRESENCE CHAMBER, HARDWICK HALL. *Circ.* 1568

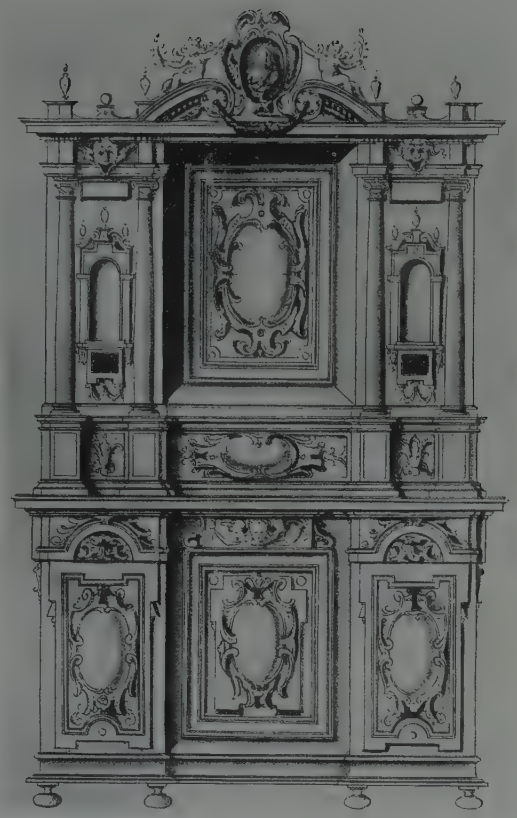


FIG. 280. COLLECTION No. 24. DRAWING OF A CABINET, BY INIGO JONES

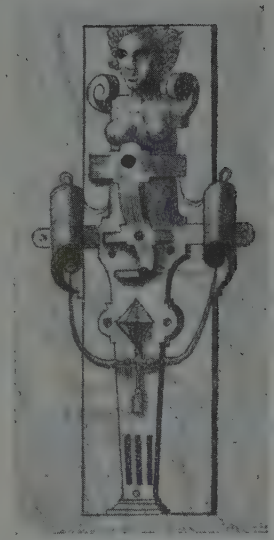
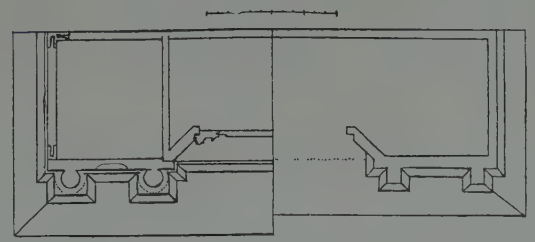


FIG. 281. COLLECTION No. 33. GROTESQUE PILASTER. From the Smithson Collection at Brookhill Park



Plan of Front of Fig. 280

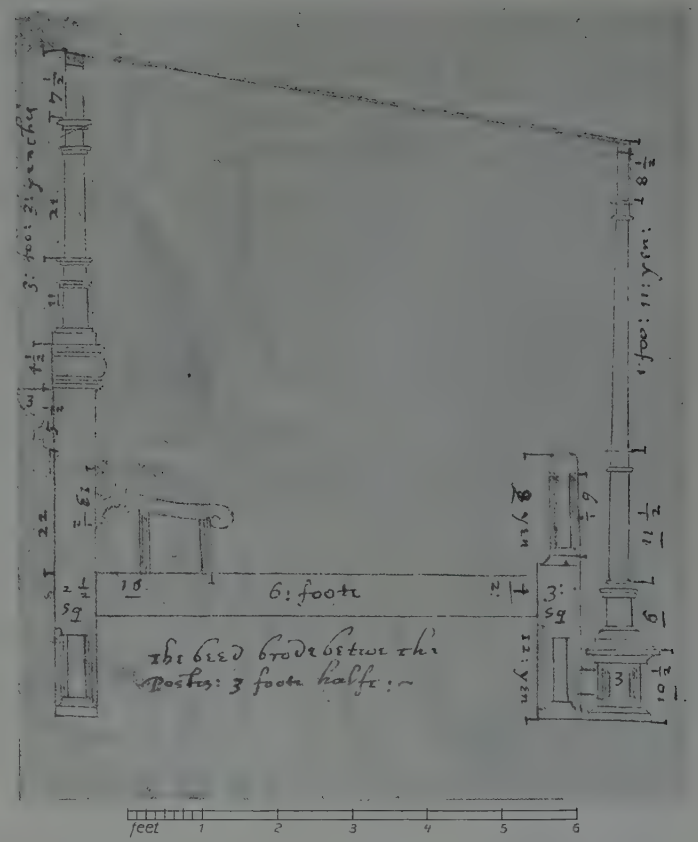


FIG. 282. COLLECTION No. 33. DRAWING OF A BEDSTEAD WITH SLOPING TESTER

From the Smithson Collection at Brookhill Park

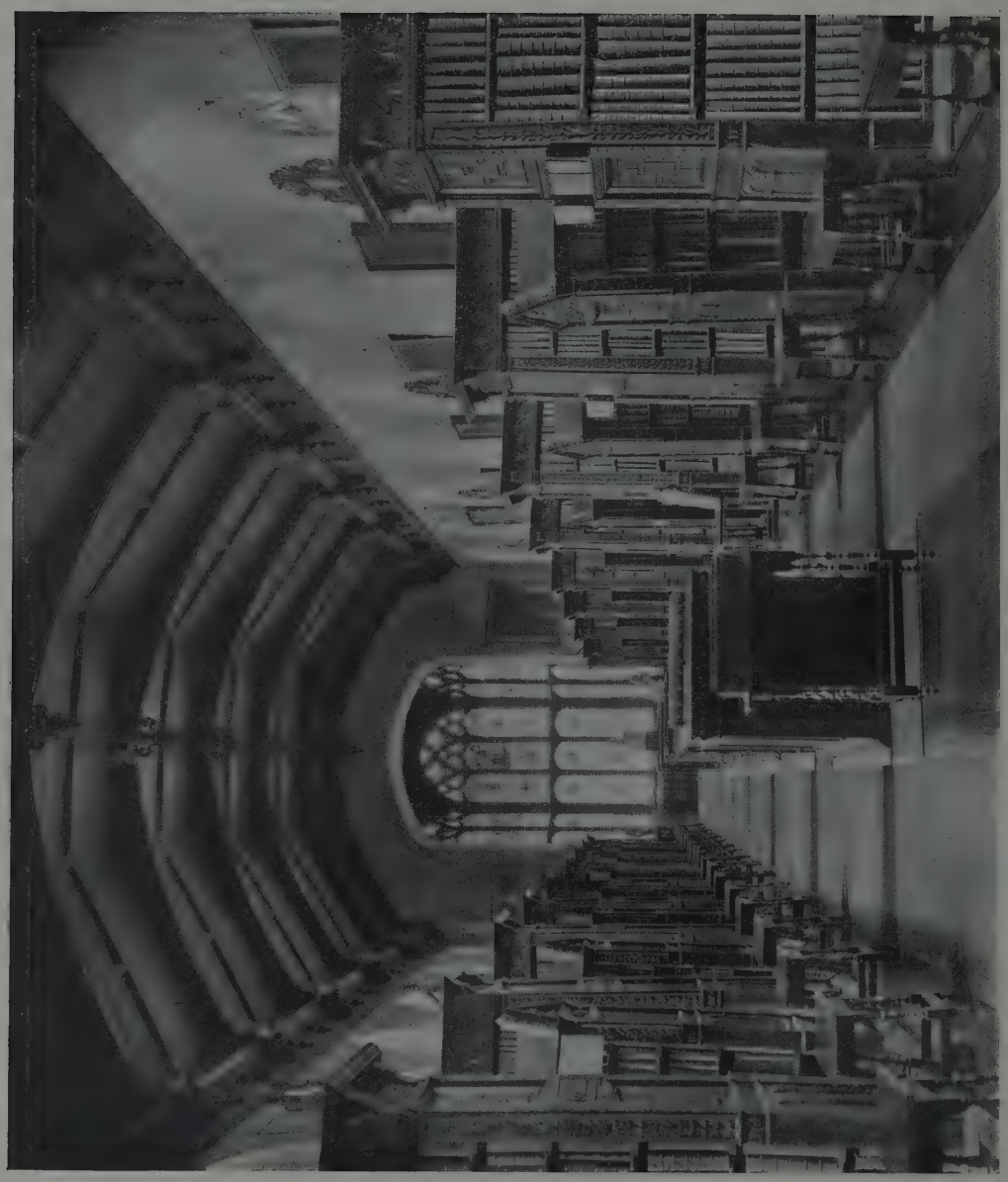


FIG. 283. COLLECTION No. 30. LIBRARY OF ST JOHN'S COLLEGE, CAMBRIDGE. The bookcases, originally 5 ft. 6 in. high, were raised in 1741 and 1742, except two at the entrance. (*See* Fig. 281.) *Circ.* 1624

FIG. 284. COLLECTION No. 30. DETAIL OF THE PRESSES, THE LIBRARY, ST JOHN'S COLLEGE, CAMBRIDGE *Circ.* 1624

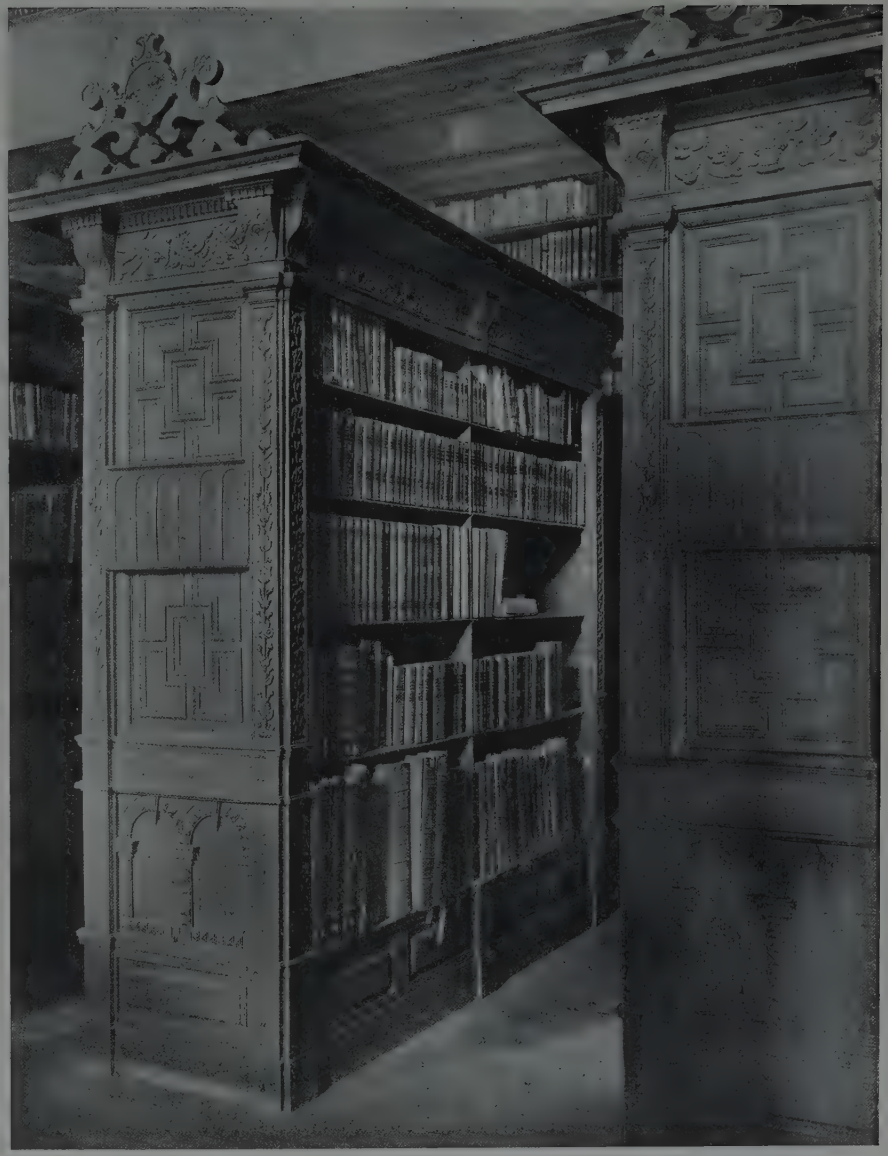


FIG. 285. COLLECTION No. 4. PRESSES AT CLARE COLLEGE, CAMBRIDGE. *Circ.* 1627

FIG. 286. COLLECTION No. 31. BOOKCASE FROM ST JOHN'S COLLEGE, OXFORD. *Circ.* 1636
The shelf below the plinth (A) has been added

XIV

CARVING, INLAY, PAINTING, VARNISH AND POLISH

CARVING

THE carved detail upon panelled furniture, as upon interior woodwork, is in the early Tudor period of Italian type, in which profile heads in roundels, and the ogee-shaped straps and fantastic scrollwork appear, as in the two cupboards at Bradninch (Figs. 270, 271). Baluster supports, as in the buffet at Ockwells (Fig. 267), were scaled, and a rope moulding makes an effective finish as the lower rail of the buffet. The minor enrichments, such as the leaf ornaments upon the moulding of the lozenge-shaped panel of a tester [1] and the upper rail of the Ockwells buffet, are refined in scale and finished. In the Ockwells buffet the cusped and pierced arches below the enclosed portion are still Gothic in character.

Carving of an Elizabethan period has an individual quality, a preference for deep cutting, and full effects of light and shade. This is noticeable in the treatment of the bold gadrooning, and in the relief of the figure and leaf carving and jewelling. In early seventeenth-century decoration, strapwork was ceaselessly and tiresomely employed to give an effect of elaboration and elegance. In carving of furniture, there is also a rapid decline during the strapwork invasion, which made little demand upon the woodcarver; and there is also a tendency, even when strapwork is absent, to the repetition of stock forms and enrichments, such as the guilloche in its various forms, the enriched lunette, the opposed S-scroll. In such ornament there is no attempt at modelling, the ground being sunk, and the relief left flat except for gouging or veining. A lozenge cut in outline with a V-tool or gouge is characteristic of many seventeenth-century provincial pieces of furniture. As a relief to the general flatness of surface, split turnings were applied, which were usually stained black and glued to the main body.

INLAY

A few specimens of inlaid rosewood veneer exist, in the form of cabinets and boxes with drawers, which date from the second half of the sixteenth century. The use of rosewood and red cedar indicates some direct foreign influence in the case of this early form of marquetry, which is characterised by elegant and peculiar designs, consisting of fine floral scrolls springing from vases and baskets. The small dots of

[1] In the Victoria and Albert Museum.

white wood which figure on the surface are heads of pegs which, driven through the veneer, secure it to the carcase. Unlike the Tudor inlay, the detail of this rosewood inlaid veneer is engraved. The marked peculiarities of this type "suggest that all the examples are the product of one craftsman influenced by the Italian artists at the Court of Henry VIII." [1]

In later Tudor inlay, light and dark woods are inserted and glued into spaces sunk in the ground, and references to such inlaid work are frequent in late sixteenth-century inventions.[2] Elizabeth, Countess of Shrewsbury, appears to have delighted in inlaid furniture, and in a contemporary inventory the "high Great Chamber and high gallerie" at Chatworth were "very fayre wanscoted with coloured woodes markewtrie"; and in the one room there was "a fayre long table with a frame inlayde," with eleven inlaid stools, and in another, fourteen inlaid stools and an inlaid form. At Hardwick Hall are preserved the tables made for her on the occasion of her marriage with George Talbot, 6th Earl of Shrewsbury, in 1568. One of these, which has a top of walnut, is inlaid with coloured woods with a design introducing playing cards, musical instruments, and the arms of Cavendish, Talbot, and Hardwick (Fig. 279). The frame and legs, which are of classic designs, are also inlaid, the deep footrail is on its outer face inlaid with a classical frieze, while its inner face is painted with refined strapwork. A second table entirely of walnut has a bold parquetry of yew, beech, and oak in the large centre panel, while the border is inlaid with a fine strapwork design, with a playing card at each angle. The square legs are inlaid to represent fluting.

Sometimes bands of geometrical inlay of wood enrich the framing of tables, cupboards, buffets, and allied furniture. According to an inventory (dated 1582) bone was also used as inlay.[3] In parquetted surfaces, such as what are termed Nonsuch chests, the design is formed by assembling pieces of wood to form a pattern, not sinking them in a prepared ground, nor inlaying (as in true marquetry) the design upon a veneer, which is afterwards laid upon the carcase (Figs. 374, 375). The "Nonsuch" parquetry does not appear to bear any relation to Henry VIII.'s palace of that name, and similar work was produced in Southern Germany. The favourite details of this work are pinnacled or cupolaed turrets and rows of gabled windows used apart as detached *motifs*, frequently without reference to other ornament introduced.

An inlay of tightly rolled glued shavings, similar to that on the inlaid chimney-piece at the Old House, Sandwich, is employed in a very dilapidated chest, dated 1602, in Raynham Church in Norfolk. The pilasters of the arcaded front are formed of this compressed shavings. Although mother-of-pearl inlay appears in an early seventeenth-century inventory,[4] the bone and mother-of-pearl inlay which has survived dates from the second half of the seventeenth century. In this variety, reserves or panels are inlaid with scrolling designs in which roughly shaped plaques of engraved bone and mother of pearl figure, and it is characteristic of these finished and effective pieces that the date is often engraved in a panel, the earliest date so far recorded being 1643.

[1] *Catalogue of the Mulliner Collection*, Chapter V.; see also *The Age of Oak*, pp. 61-62.

[2] "A faire bedsted of walnuttre and inlayed workes." "The Inventories of such stuffe and implements of household goods as remayne at Howard House (1588)." British Museum, *Stowe MSS.*, No. 164, folio 33.

[3] "A fair square chest inlaid with white bone, with the Talbot and F.S." *Archæological Society's Journal* (1874), Vol. 30, pp. 237-77.

[4] "Two paire of bellowes inlaid with mother-of-pearl." "An ebony cabinett inlaied with mother-of-pearle." "Inventory of the Earl of Northampton (1614)," *Archæologia*, vol. 42.

PAINTED FURNITURE

From the evidence of inventories many early Tudor pieces were painted, and in the inventory of Henry VIII.'s furniture in the various royal palaces[1] is entered "one cupborde of waynescott coloured green and redd"; this practice, however, declines during the reign of Elizabeth. In the early seventeenth century, however, a few pieces were painted black and decorated with gold and silver "China-work," as it was termed, in imitation of oriental ornament. In the very full inventory of the Earl of Northampton (taken in 1614) we read of "a large square Chinaworke table and frame of blacke varnishe and golde," and "one blacke field bedstead painted with flowers and powdered with golde."[2]

Survivals of this early oriental decoration are the platters or fruit trenchers of beech painted in gold and silver on a black ground with single figures in the costume of James I.'s reign,[3] and the cabinet with folding doors (Fig. 293). The drawer fronts, the interior of the folding doors, and the under side of the top are decorated with gold and silver on a ground of black. "The conventional floral ornament of a feathery description covers the drawer fronts, and forms a framing for pictorial arrangements upon the doors."[4]

VARNISH AND POLISH

Varnish was frequently used upon unpainted furniture about the middle of the sixteenth century, and in the Kenilworth inventory, taken in 1588, "a bedstead of walnut-tree" is described as having the "pillars redd and varnished."[5] The dark colour of certain pieces of oak is due to its treatment with linseed oil; while the application of beeswax[6] preserves the original light hue of the wood. Though supplies of gum lac were imported in the early seventeenth century, varnish of gum lac does not appear to have been employed until the introduction by John Evelyn about 1683, and in *Sylva* he treats at full length of the incomparable "secret of the Japan and China varnishes which has hitherto been reserv'd so closely among the virtuosi."[7]

[1] *Harl. MS.*, 1419, p. 140.
[2] *Archæologia*, vol. 42.
[3] Victoria and Albert Museum, W. 30, 1912.
[4] This cabinet was described and illustrated by Mr H. Clifford Smith, *Burlington Magazine* (1917), vol. 31, p. 239.
[5] Halliwell's *Ancient Inventories*, p. 121
[6] Charles Cotton in his *Compleat Gamester* recommends beeswax "to fill up all the chinks and crevices of the top of a gaming table" (ed. 1725, p. 13).
[7] *Sylva*, Chapter XXXI., § 3.

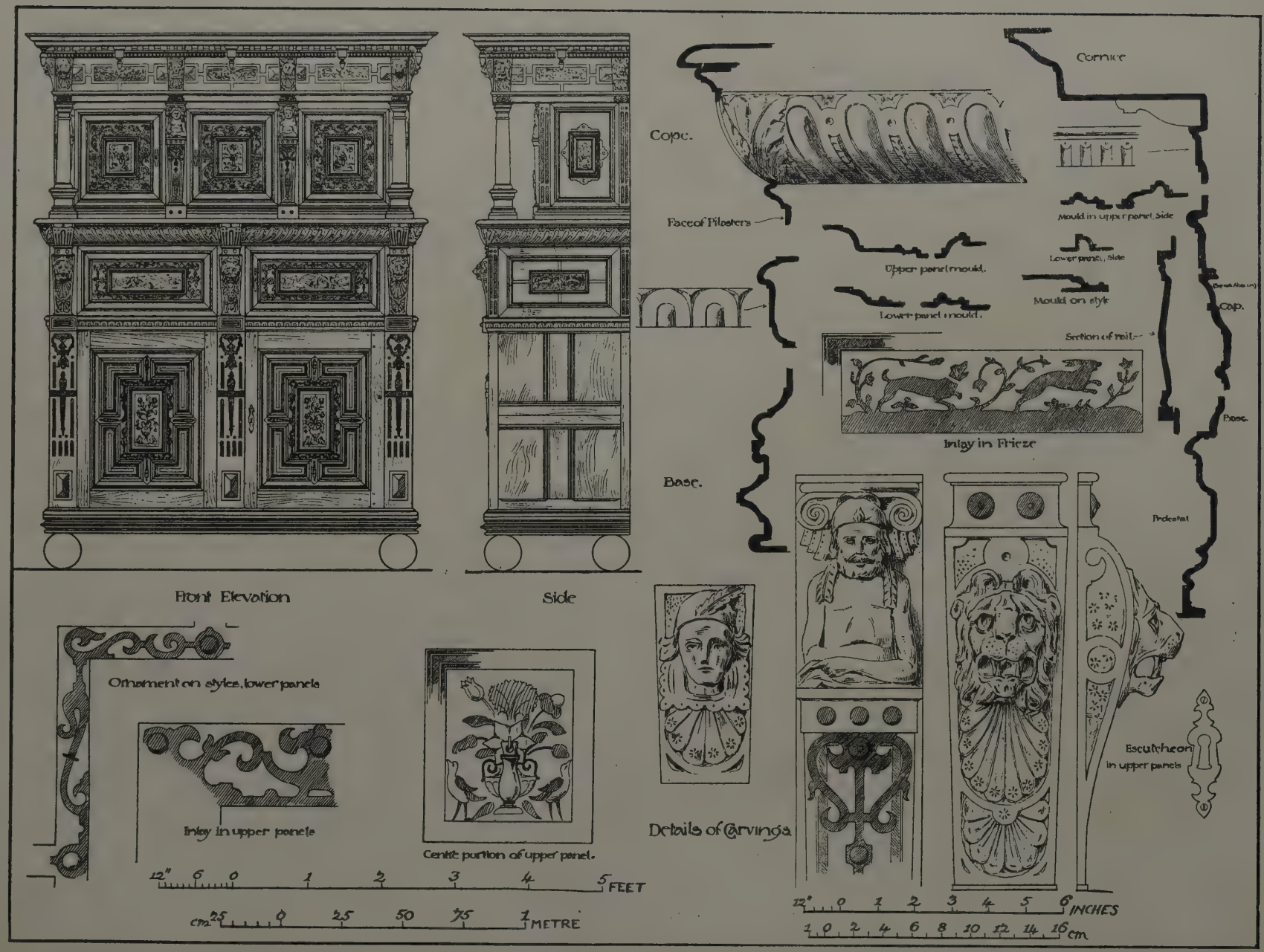


FIG. 287. COLLECTION No. 26. CABINET OF FLEMISH WORKMANSHIP, CARVED AND INLAID, IN THE ROYAL SCOTTISH MUSEUM, EDINBURGH. *First Half of Seventeenth Century.*

FIG. 288. COLLECTION No. 2. OAK CUPBOARD CARVED AND INLAID. *Circ.* 1625

FIG. 289. COLLECTION No. 11. INLAID CUPBOARD ON STAND.
Late Sixteenth Century

FIG. 290. COLLECTION No. 5. COURT CUPBOARD, INLAID WITH GEOMETRICAL DESIGNS

FIG. 291. COLLECTION No. 42. BOX OF ASH INLAID WITH PEAR-WOOD, HOLLY, AND BOG OAK. *Early Years of Seventeenth Century*

FIG. 292. COLLECTION No. 7. SPLAY-FRONTED CUPBOARD INLAID WITH LIGHT AND DARK WOODS. *First Years of Seventeenth Century*

FIG. 293. COLLECTION No. 23. CABINET ON STAND, PAINTED WITH FIGURES AND FLORAL DETAIL IN GOLD AND SILVER. *Carolean*

FIG. 294. COLLECTION No. 5. CHEST WITH DRAWERS INLAID WITH BONE. *Mid-Seventeenth Century*

FIG. 295. COLLECTION No. 40. DOLE SHELVES FROM ALL SAINTS' CHURCH, HEREFORD. *Dated* 1683

FIG. 296. COLLECTION No. 42. HANGING CUPBOARD. *Early Seventeenth Century*

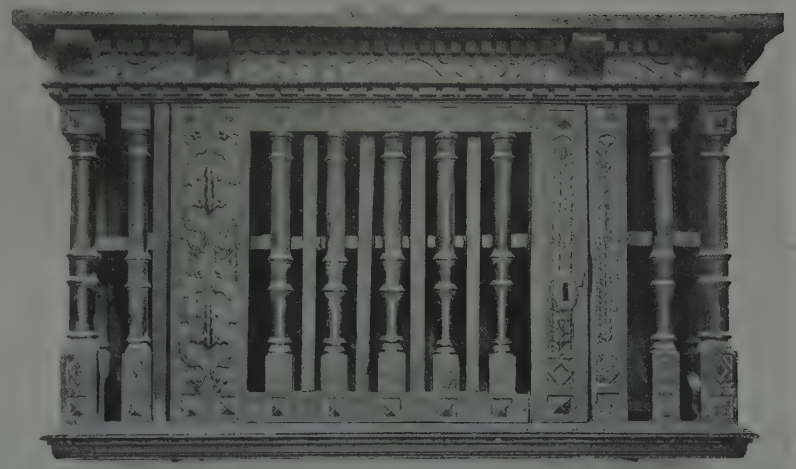


FIG. 297. COLLECTION No. 27. DOLE CUPBOARD FROM ST ALBANS ABBEY. *Carolean*

FIG. 298. COLLECTION No. 10. HANGING CUPBOARD, NOW IN THE FOLK MUSEUM, NORWICH

FIG. 299. COLLECTION No 21. BUFFET. *Elizabethan*

FIG. 300. COLLECTION No. 21. BUFFET FROM A HOUSE IN GLOUCESTERSHIRE, WITH THE TUDOR ROYAL SUPPORTERS, THE LION AND DRAGON. *Elizabethan.* (*See* Fig. 277)

XV

CUPBOARDS AND BUFFETS

THE SHELVED CUPBOARD—THE EARLY TUDOR ENCLOSED BUFFET—THE LATE TUDOR OPEN BUFFET AND ENCLOSED CUPBOARD—THE LIVERY CUPBOARD—DOLE CUPBOARDS

THE word cupboard was first used to designate the board on which cups were set. In Belshazzar's feast in the *Bible Historiale* [1] an enclosed linenfold cupboard is figured, where the cupboard cloth is shown hanging down on either side, and upon which flagons and plates are set. In the houses of the wealthy, it was a structure with many steps or shelves upon which plate was displayed. The splendour and number of shelves or stages was answerable to the dignity of the owner, to judge from the description of royal festivities. At the wedding of Prince Arthur, eldest son of Henry VII., with Katherine of Aragon, a triangular cupboard five stages high was set with plate at Westminster Hall, and Hall records that at the coronation of Anne Boleyn there was at Westminster Hall a great cupboard of ten stages high, which was "filled with gold plate most marvellous to behold." These cupboards stood in a conspicuous place, as in the recess formed by the bay window in the hall. In Holbein's sketch of the More Family [2] a cupboard with plate displayed is shown, which has a projecting crested canopy reaching to the ceiling.

There are a certain number of hutch-like structures dating from the late fifteenth century, such as the example which stands in front of the screen at Ockwells (Fig. 236). Entirely distinct from the imposing staged cupboards, they are supported on tall quadrangular legs, and differ only from the hutch in having an oversailing top, which can be extended at each end, and is supported by brackets. In the example at Ockwells the centre door and flanking panels are carved with linenfold ornament. A second buffet in the same collection, opening in front with a central door and supported by baluster-shaped scaled legs, gains additional height from its platform (Fig. 267). The front is divided into three panels bordered with wide and well-defined reed mouldings; the cornice is carved with upright leaves, while the double-twist roping round the lower rail, the beautiful perforated ornament of the two depressed arches (which are divided by a pendant), the leaf ornament within the triangular compartments decorating the styles are characteristically Gothic. This remarkable buffet dates from the first quarter of the sixteenth century.

Cupboards are inventoried in many rooms besides the hall, where the favourite

[1] 1470.

[2] Finished before 1527.

position was the bay window.[1] A number must have been in use in the hall of large households, since cupboards were not only required for plate and earthenware, but for the glasses and cups, which it was customary to set not on the board but on the cupboard. Each one called "for a cup of such drink as him listeth to have, so that when he hath tasted it, he delivereth the cup again to some one of the standers by, who, making it clean again by pouring out the drink that remaineth, restoreth it to the cupboard from whence he fetched the same."[2]

From the second part of the sixteenth century two main types of standing furniture for the dining-room were evolved, firstly, a buffet open on all sides, with carved front supports; and secondly, an enclosed cupboard with doors. In the first or "dinner waggon" type, the back supports are plainly treated, and were doubtless hidden by silver vessels and plate (Figs. 299, 300, 302, 303). The platform is plain, and was originally covered by a carpet, which accompanies the cupboard in inventories.[3] There are fine examples of this type in Eastgate House, Rochester, and in the hall of Christ Church, Oxford, and also at Ockwells. In the latter example (Fig. 307), which is of walnut, the second and third tier is supported by cup and cover bulbous supports; the top affords room for a drawer, which is inlaid with a geometrical pattern, while the central platform allows a deep drawer, which is richly carved; while the bottom rail is inlaid with two rows of chequer work. In the well-preserved example (Fig. 300), which came originally from a royal hunting lodge, the supports are the Tudor royal supporters, the lion and dragon. A standing cupboard dating from about 1530 is a plain, well-finished piece, entirely unornamented but for the carved busts in high relief, cut almost entirely from the solid, which have the appearance of portraits. On the central door between the two heads is, also in high relief, a tun or barrel, upon which is carved a flower, and the initials A. W. (Fig. 273), a rebus to which there is no clue.

The type of the enclosed cupboard most usually met with in the late sixteenth century is in two stages. The upper stage, which is recessed, and has a ledge upon which cups or plate could be displayed, is often semi-hexagonal in plan, and the roof is supported by detached bulbous supports or balusters at each end, forming a canopy. In some late examples pendants take the place of the bulbous forms and balusters. These two types were in use in the hall and dining parlour. In the second half of the seventeenth century a number of enclosed cupboards of great width, carved with shallow stock patterns, were made, many of which are dated (Fig. 316).

Intermediate between the open buffet and the enclosed cupboard is the type in which the upper stage alone is enclosed, as in the example from the Metropolitan Museum, New York (Fig. 304). The upper stage, which is three-sided, has a central inlaid door, the inlaid frieze is interrupted by carved corbels and supported by large cup and cover supports, while the lower stage, in which the frieze forms a drawer, is open.

The most usual term for cupboards from about 1586 onwards is court cupboards, which were structures garnished with plate, "planted" (as Chapman writes) "with

[1] At Sizergh Hall, in 1569, there was in the hall "a cupborde in ye baye windowe." *Surtees Society*, "Wills and Inventories," vol. iii. p. 221.

[2] Harrison's *Description of England.*

[3] "A cupboard of walnuttre with a Turkie carpett, the ground redd" (1614). "An Inventory of the goods and household stuff of the Earl of Northampton (1614)," *Archæologia*, vol. 42.

flagons, cans, cups, beakers, bowls, goblets, basins, and ewers,"[1] and covered with a cupboard cloth. According to Fuller, glasses succeeded both for use and ornament "when plate, the principal, is otherwise disposed of."[2] The evidence as to whether the term covers the "dinner-waggon" structure, the partly or wholly enclosed cupboard, or a structure distinct from either, is well set out in Lyon's *Colonial Furniture in New England*. A recently printed inventory of Beddington in the time of Sir Francis Carew (1596) includes, however, "a court cubberd with two drawers and lockes to them."[3]

In old inventories the term "livery" is frequently used for that cupboard in which the household would put away "every one of them for his livery at night, half a chet loaf, one quart of wine, one gallon of ale, and for winter livery . . . one percher candle or candle wax."[4] In great houses, the livery was "sayd to be served up for all night, that is, their nyghtes allowance for drinke." From a reference in the contract made by Sir Thomas Kitson of Hengrave, it appears that the livery cupboards were to be made without doors, indeed the contract so defines them,[5] but other references indicate that some livery cupboards were enclosed as they possess locks and keys and drawers or aumbries. In the Queen's lying chamber at the Vyne, for example, there was a "lyvery cubbord with ij almeries,"[6] and in the inventory of Ingatestone (1600), which enumerates livery cupboards in the chief bedrooms, a joined livery cupboard in the cellar chamber possessed "a bottom and two close cupboards in it with locks and keys."[7]

Certain food cupboards, too, are enclosed, and are distinguished by window-like openings or perforations in the doors, the fixed front, or the ends, to give ventilation to the stored victuals. Hanging or standing food cupboards, their fronts either pierced with holes, forming a diaper pattern, or having turned bars or balusters to allow of ventilation, are scarce, and there are still fewer survivals of dole or bread cupboards in churches. In the south transept of St Albans Abbey church are three such cupboards, of which the finest (Fig. 297) dates from the reign of Charles I. In the Church of All Saints, Hereford, the open dole-shelves, which are dated 1683, are surmounted by pinnacles and a strapwork cresting (Fig. 295).

The dresser, a provincial development of the cupboard, was formerly found in every kitchen and farmhouse from the second half of the seventeenth century. It is furnished with drawers and supported by turned legs; the tall back, resting against the wall, is provided with a superstructure with shelves for the household pewter or earthenware.

[1] *May Day*, 1611.

[2] *Pisgah View of Palestine* (ed. 1869), p. 10.

[3] Rev. T. Bentham, *A History of Beddington* (1923), p. 32.

[4] *Liber Niger* (1483), in S. Pegge, *Cur. Misc.* (1788), p. 79.

[5] "Ye said hall to have ij coberds, one beneathe at the sper wt a tremor and another at the higher table's end, wt out a tremor; and ye cobards, they be made ye facyon of livery, yt is wt out doors." In addition, two parlours are to be "seelyd to the heyght of the floor and eche of them a livery cobbard." Gage, *History of Hengrave*, p. 42.

[6] Chute, *History of the Vyne in Hampshire* (1888), p. 151.

[7] A copy of this inventory was kindly lent me by Mr H. Clifford Smith, of the Victoria and Albert Museum.

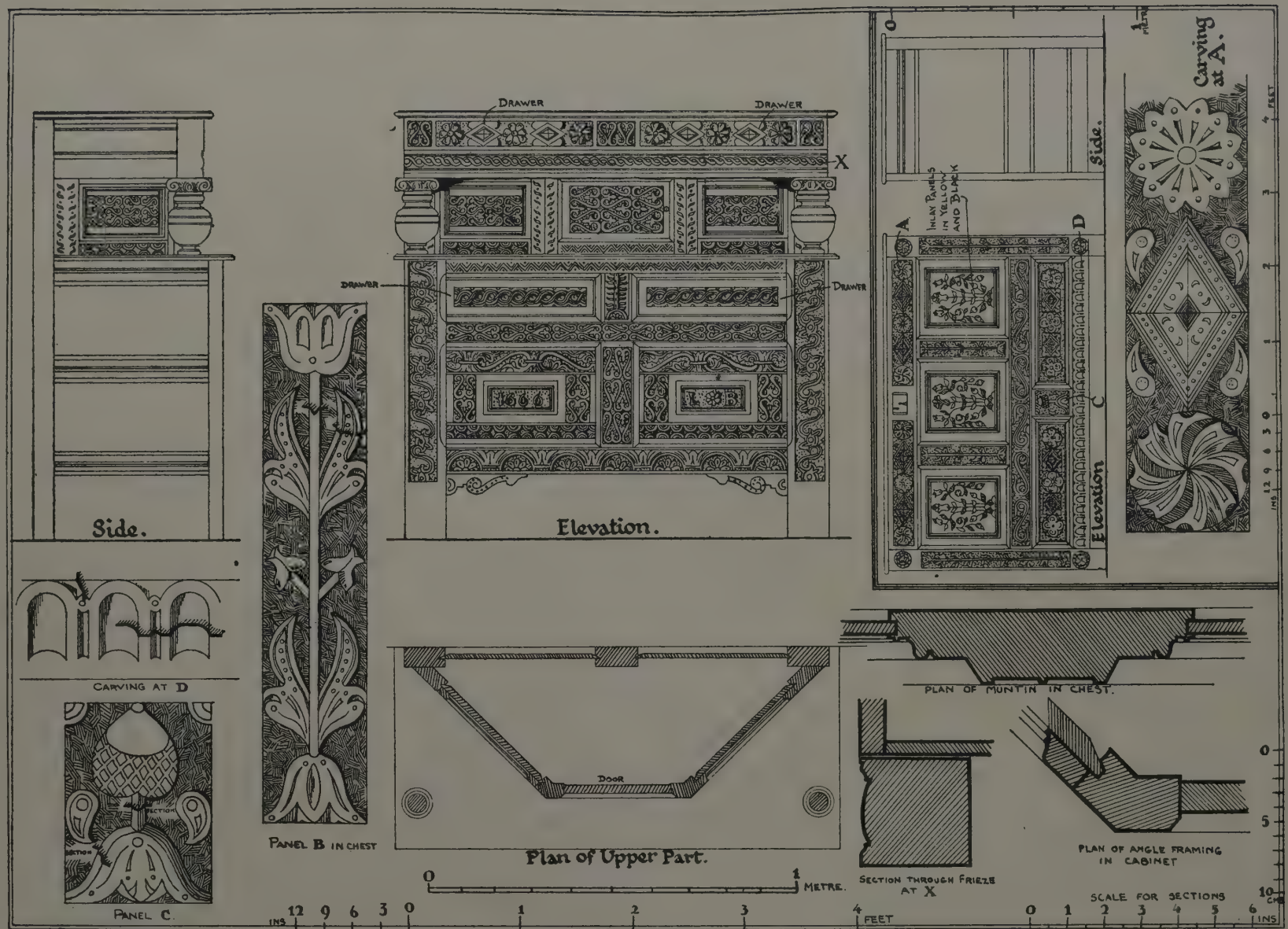


FIG. 301. COLLECTION No. 45. CABINET (*dated* 1666) AND CHEST

C. Milne, del.

FIG. 302. COLLECTION No. 11. BUFFET. *Early Seventeenth Century*

FIG. 303. COLLECTION No. 19. BUFFET. *Early Seventeenth Century*

FIG. 304. COLLECTION No. 20. CARVED AND INLAID SPLAY-FRONTED CUPBOARD ON STAND. *Early Seventeenth Century*

FIG. 305. COLLECTION No. 20. SPLAY-FRONTED CUPBOARD ON STAND. *Late Seventeenth Century*

FIG. 306. COLLECTION No. 21. CUPBOARD, BEARING CREST OF THE CODRINGTON FAMILY OF DODINGTON HALL. (Supports and Platform Renewed.) *Early Seventeenth Century*

FIG. 307. COLLECTION No. 2. BUFFET. *Elizabethan*

FIG. 308. COLLECTION No. 18. COURT CUPBOARD.
Mid-Seventeenth Century

FIG. 309. COLLECTION No. 42. COURT CUPBOARD. *Dated* 1610

FIG. 310. COLLECTION No. 7. CABINET INLAID WITH MOTHER OF PEARL AND IVORY. *Dated* 1647

FIG. 311. COLLECTION No. 5. PRESS OR CUPBOARD.
Second Half of Seventeenth Century

FIG. 312. COLLECTION No. 5. COURT CUPBOARD.
Second Half of Seventeenth Century

FIG. 313. COLLECTION No. 19. COURT CUPBOARD. *Mid-Seventeenth Century*

FIG. 314. COLLECTION No. 21. PRESS. *Mid-Seventeenth Century*

FIG. 315 COLLECTION No. 12. COURT CUPBOARD. *Dated* 1693

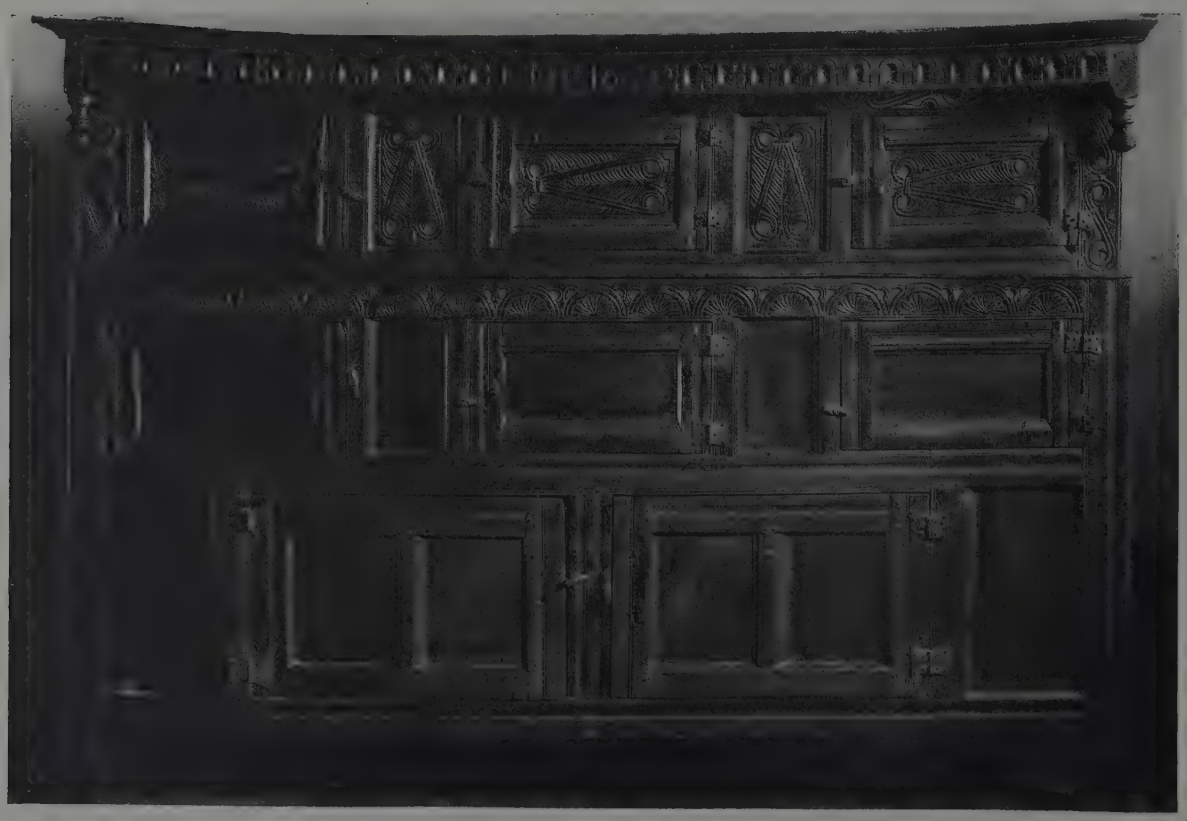


FIG. 316. COLLECTION No. 14 CUPBOARD. *Dated* 1650

FIG. 317. COLLECTION No. 14. COURT CUPBOARD. *Early Seventeenth Century*

FIG. 318. COLLECTION No. 7. OCTAGONAL TABLE CUPBOARD.
Mid-Seventeenth Century

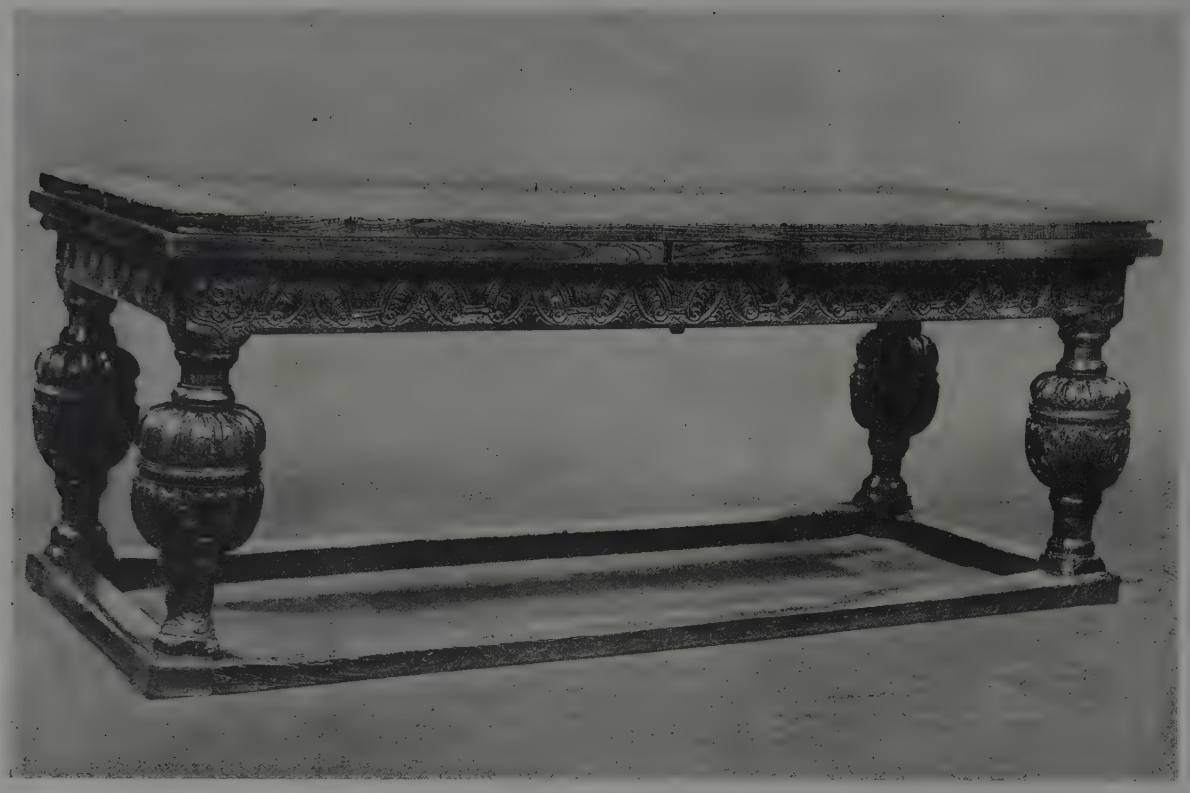


FIG. 319. COLLECTION No. 5. DRAWING TABLE, THE UNDER-FRAMING OF ASH, THE TOP OF ELM. *Dated* 1630

FIG. 320. COLLECTION No. 2. DRAWING TABLE. *Circ.* 1600

XVI

TABLES

TRESTLE TABLES — LONG TABLES — SHOVEL BOARDS — DRAWING TABLES — FOLDING TABLES

IN early lists of household goods, tables in the form of board and trestles appear separately entered.[1] A narrow board mounted on trestles was often set for the members of the family on the raised portion or dais of the hall, and at trestle tables in the main or lower portion of the hall the household was ranged. In the trestle table, such as the early fifteenth-century pair at Penshurst Place, and two formerly at Gwydir Castle, the immense weight of the tops was sufficient to hold the supports in place, the tops of the Gwydir Castle tables being nearly four inches thick, formed of slabs of timber on which oak planks are fixed. When not required, the top of the trestle table could be dismounted, turned up and placed by the wall, and the supports removed. Trestle tables continued in sole use until the middle of the sixteenth century, when "joined" tables began to appear. From this time onwards, the "joined" table—*i.e.*, one joined or framed together by a joiner—gradually displaced the trestle, and the advantages of stability were so obvious that the loose board was occasionally nailed to its supports, as in the inventory of the Guildhall at Boston, in 1534, where we learn that there were eight tables on the north side of the hall, joined and nailed to the trestles, and seven on the south side similarly arranged.[2]

When fixed to the floor, tables were termed "dormant," and Ben Jonson uses the term in the early seventeenth century:—

"Were not the pounds laid out . . . upon the table dormant?"[3]

Joined long tables also had solid tops of great thickness, such as that in the hall at Ockwells, which is of two planks of elm, two inches thick. The length of these hall tables made them, in practice, fixtures. Plot[4] speaks of the oak that grew in the New Park at Dudley and made the table in the old hall at Dudley Castle, which was of "prodigious height and magnitude, out of which a table all of one plank could be cut, twenty-five yards three inches long, and wanting but two inches of a yard in breadth for the whole length." As it was too long for the hall at Dudley, 7 yards 9 inches

[1] 1522. "A tabill and the trostells." *Archæologia*, vol. xxv. 457.

[2] Quoted in Parker, *Domestic Architecture of the Middle Ages* (fifteenth century), vol. i. p. 72.

[3] *The Alchemist* (1610), v. v. As late as 1767, Blackstone speaks of "Whatever is strongly affixed to the freehold or inheritance . . . as marble chimney-pieces . . . old fixed or dormant tables." *Commentaries*, iv., xxviii. 428.

[4] *Natural History of Staffordshire* (1686).

were cut off. A table, formerly at Holme Lacy (now removed to Beaudesert), is little less, measuring 24 feet.

Dining tables of great length went out of fashion with the decay of the household of retainers and the disuse of the great hall as a dining-room, but another variety of long table superseded it in hall and gallery, the shovel board. "The shovel board and other long tables both in hall and parlour were as fixed as the freehold"[1] as John Evelyn wrote of the household gear of his father's time. The shovel or shuffle board was a gaming table on which a coin was smartly pushed along so that it rested between any one of a number of transverse lines marked upon the surface. There is a shovel board table at Littlecote, in Wiltshire, and at Stanway, in Gloucestershire; and Plot records one in the hall of Chartley Castle, "measuring ten yards, 1 foot, 1 inch long, which was made up of two hundred and sixty pieces, each about eighteen inches long, and so accurately joined and glew'd together that no shuffleboard whatever is freer from Rubbs and Castings."[2] The top of the fine seventeenth-century shovel board at Astley Hall is parqueted, doubtless for the same reason; the top has a box at one end, the legs are of ringed columnar form, and a remarkable feature is the pierced panels of the frieze, which are vigorously carved.

Tables for dining parlours were made with an extending top, and inventoried as drawing or draw tables. These tops are in three pieces, a centre, and two leaves, which when not in use lie under the main leaf. The device dates at least from the first year of Elizabeth's reign, when a joined drawing table is mentioned in an inventory of the goods at Stationers' Hall. The mechanism of the drawing table is as follows: "The end leaves were fixed upon graduated bearers, and to prevent their upper surfaces from being scratched as they were drawn out, a slight vertical movement is allowed to the centre part of the table, which permits it to be lifted up till they are quite clear of it. The extent of the movement is regulated by the propelling heads of the two pins, which fit closely into the immovable cross-piece. As soon as the leaf is drawn out, the free play given to these pins in the cross-piece permits the centre piece to fall into its original position, which it does by its own gravity. The leaves being now raised by the graduated bearers to the required height, the upper surface of the table becomes level throughout. It is unnecessary to say that the adjustment of these slides is a matter of nice calculation, and that great ingenuity has been shown in bringing about so satisfactory a result."[3] A fine drawing table of elm and ash is dated 1630 (Fig. 319).

Dining tables were massive and thick set, the baluster or bulbous legs being held by solid stretchers which served as foot rests. The frieze is often carved, or more rarely, as in the draw-top table in the Victoria and Albert Museum, inlaid; while sometimes the frieze is carved on the front only, the sides being left plain. In late sixteenth-century stretchers there is a projection on the top surface making it T-shaped in section, a type which gives place to a rectangular section in the early seventeenth century. The table leg shows the fullest development of the bulbous support. Developing from the knop, the large bulbous form was established in the late years of the sixteenth century and existed for almost a century, for an oak table

[1] *Miscellaneous Writings* (1825 ed.), p. 700.
[2] *Natural History of Staffordshire* (1686), Chap. IX., p. 383.
[3] The mechanism is described by G. T. Robinson, *The Art Journal* (1881), p. 182.

in the possession of Mr Frank Green, dated 1668, has this bulbous gadrooned leg. An unusual variant is the dropped bulb (Fig. 322).

The columnar leg appears in the last decade of the sixteenth century, and is especially characteristic of the early seventeenth century. In some examples, as in the oak table in St Michael's Church, St Albans, the leg has a quasi-classical capital. Baluster legs, turned and ringed, replaced the bulbous leg in the late seventeenth and eighteenth centuries. An elongated peg-top support (Fig. 324), usually left plain and decorated with rings, was borrowed from Holland in the late seventeenth century.

Small tables for use in parlours varied in the shape of the top, which was oval, round, or octagonal. Closely similar are the octagonal table, dated 1606, in the possession of the Carpenters' Company, and Elias Ashmole's table at Oxford (Fig. 329). In both the slender bulbous legs are fluted, and the arcading is notched ; while in the Carpenters' Company's table there is a moulded surrounding and plain cross stretcher. Folding or flap tables, in which the flap is supported by a swinging leg (Fig. 328), were light in make, and often set against the wall until required. Such tables appear in the manuscript inventory taken in 1569 of goods at Tannis, in Hertfordshire, and in that of household stuff at Howard House in 1598.

"One four-folding table with carved legs."

"A large foulded table of walnut-tree upon a faire frame, the posts whereof are conningly wrought." [1]

Oval and round tables were much used in the seventeenth century.[2] Falstaff is circumstantially described by Mistress Quickly as "sitting in my Dolphin chamber, at the round table." [3] Chair tables with tip-up tops were made as early as 1558, in which year a "round chaire table" in the parlour is bequeathed by Andrew Cranewise of Bury, in his will, printed by the Camden Society.[4]

A table chair—one of the two brought from Canterbury by Archbishop Sancroft on his expulsion from the see in 1615—stands in Redenhall Church, Norfolk.

Table tops were frequently covered with a "carpet" or "cloth" of Turkey work, coloured leather, or other materials. The great oval table with folding sides in the "Great Rooms or Hall next the Banketing House" had its cover of red leather bordered with blue gilt leather, cut to fit it, as are the table covers depicted by Abraham Bosse, where the cloth, which hangs almost to the ground, is tied or buttoned at the corners.

[1] British Museum, *Stowe MSS.*, No. 164.

[2] In the inventory of the household goods and stuff at Tart Hall, belonging to the Countess of Arundel, 8th September 1641, is entered in "the wayter's Roome, next to the Little Parler: 'An ovall Table of wanscote with falling sides,' and in 'the Great Rooms or Hall next to the Banketing House.'"

"A greate ovall table of wanscote with folding sides, thereon a cover of red leather bordered with blew gilt leather."

Also in the 1624 Fairfax inventory: "A little fir table with feet to fould up." *Archæologia*, vol. xlviii. p. 136.

[3] *Henry IV.*, Part II.

[4] "Wills and Inventories from the Commissary of Bury St Edmunds," *Camden Society*, vol. 49, p. 150.

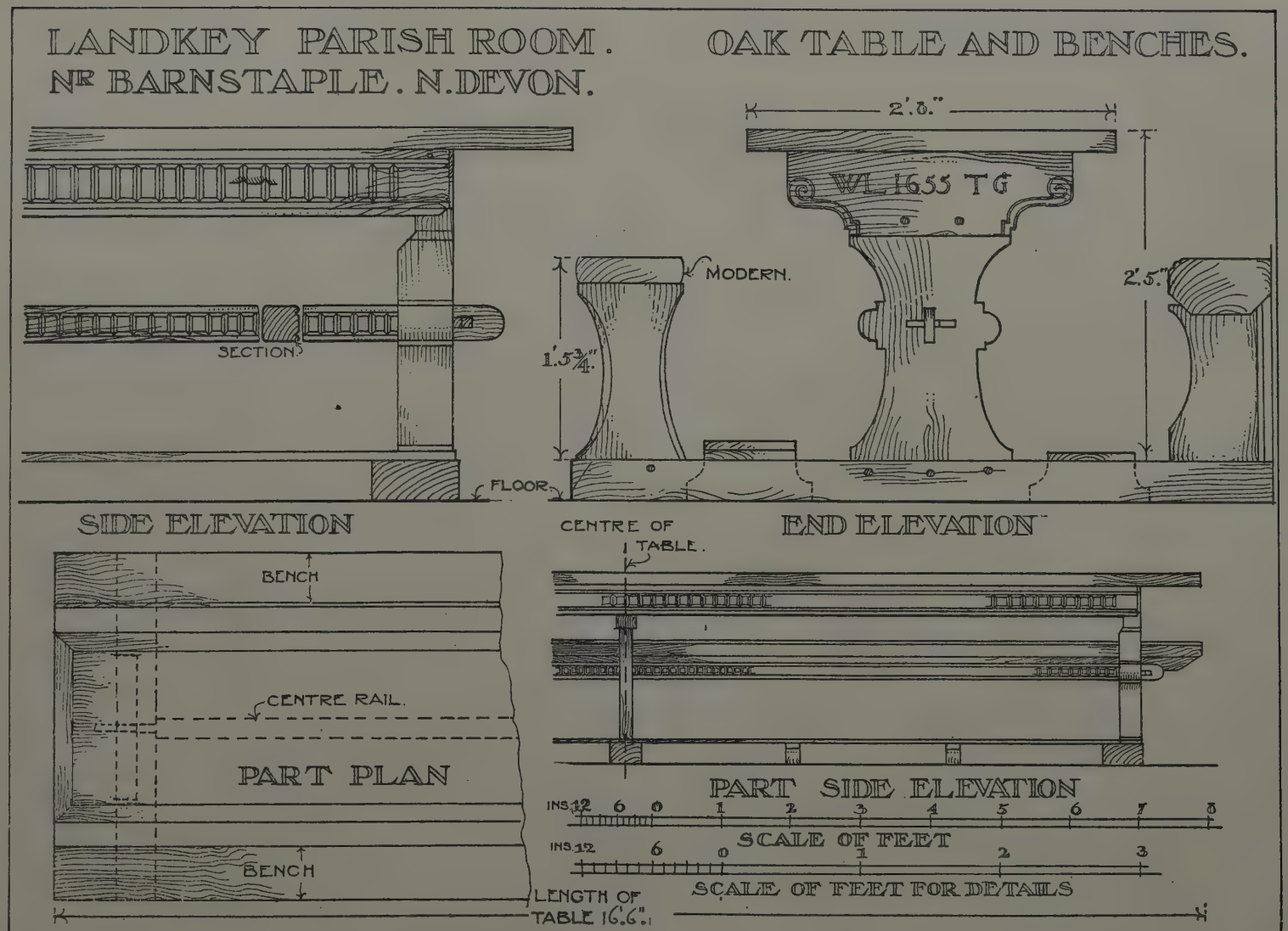


FIG. 321. COLLECTION No. 41. (*See* Fig. 364)

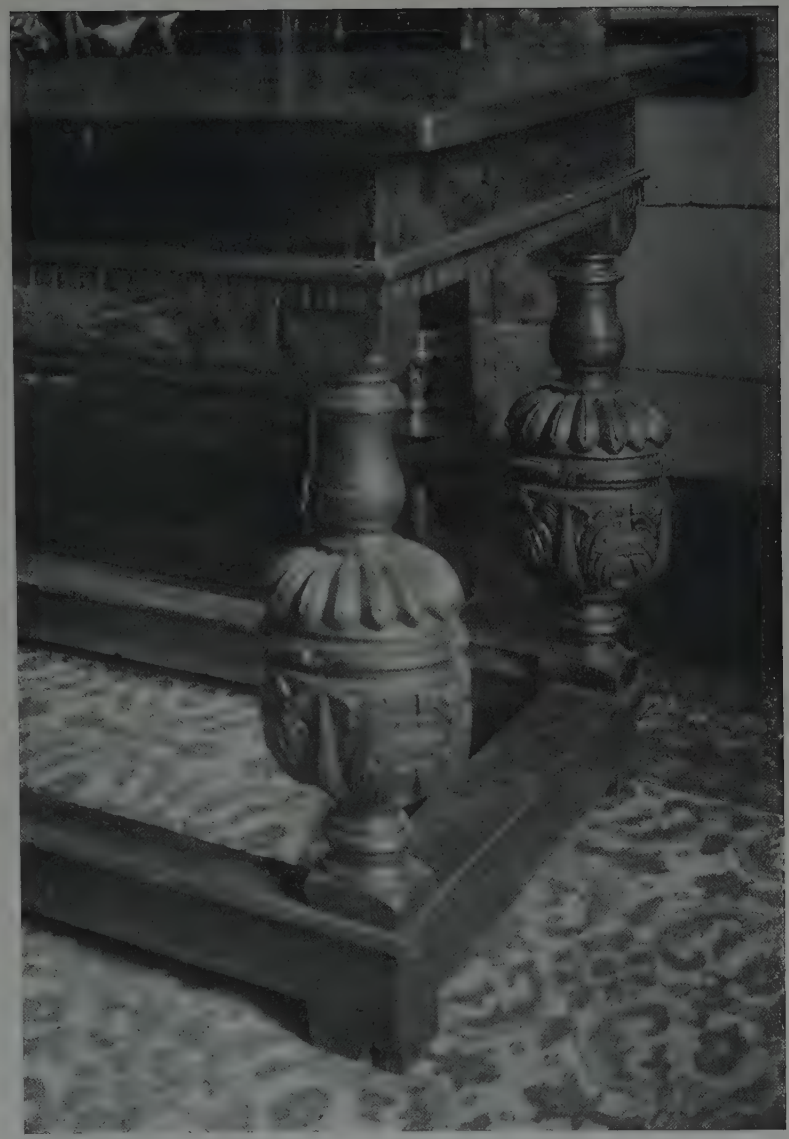


FIG. 322. COLLECTION No. 25. DETAIL OF DROPPED BULBOUS LEG OF TABLE

FIG. 323. COLLECTION No. 25. DETAIL OF FINELY CARVED BULBOUS LEG OF DRAWING TABLE

FIG. 324 COLLECTION No. 2. SIDE TABLE WITH PEG-TOP SUPPORTS.
Late Seventeenth Century

FIG. 325. COLLECTION No. 14. SMALL TABLE. *Early Years of Seventeenth Century*

FIG. 326. COLLECTION No. 45. DRAWING TABLE WITH INLAID FRIEZE. *Late Seventeenth Century*

FIG. 327. COLLECTION No. 14. LONG TABLE. *Early Seventeenth Century*

FIG. 328. COLLECTION No. 5 OCTAGONAL TABLE WITH SWINGING LEG. *Early Seventeenth Century*

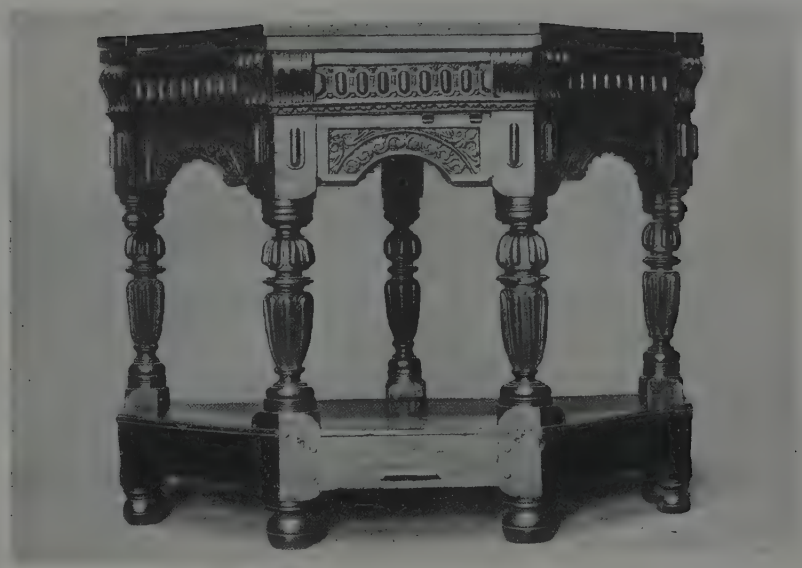


FIG. 329. COLLECTION No. 1. ELIAS ASHMOLE'S TABLE, THE ASHMOLEAN, OXFORD. *Circ.* 1606

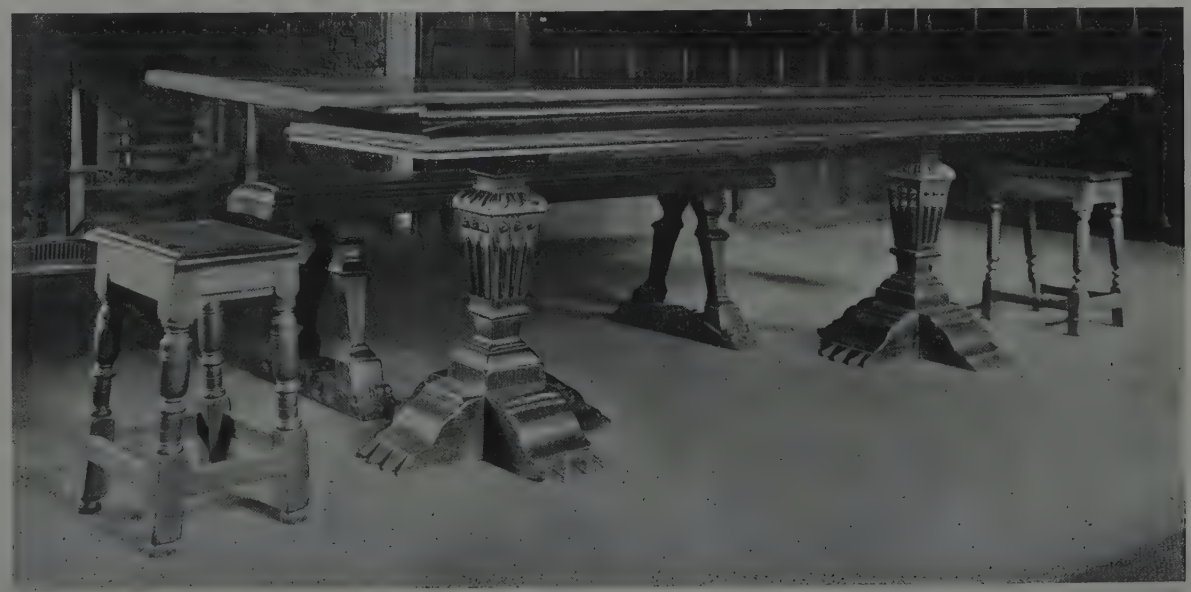


FIG. 330. COLLECTION No. 13. TABLE AND BENCH IN THE HOSPITAL OF THE BLESSED TRINITY, GUILDFORD. *Circ.* 1619

FIG. 331. COLLECTION No. 7. SIDE TABLE. *Early Seventeenth Century*

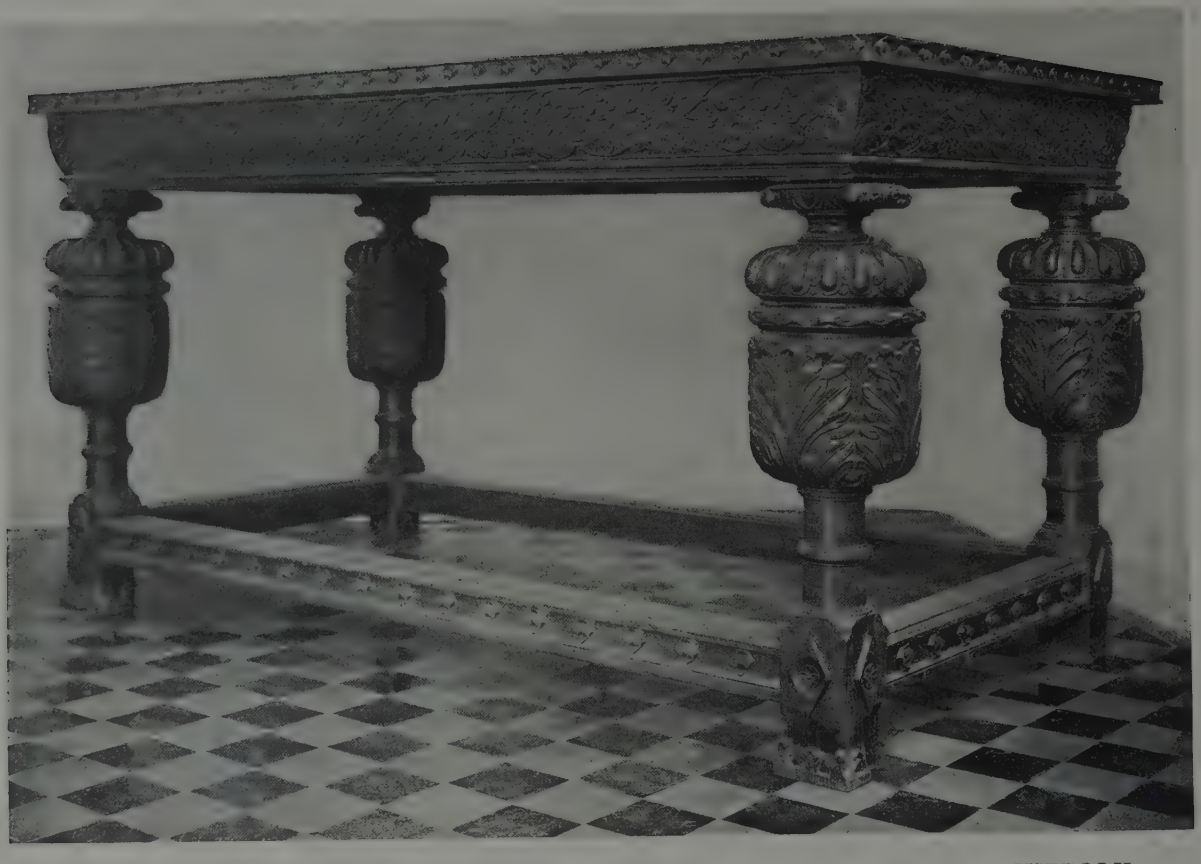


FIG. 332. COLLECTION No. 39. TABLE (NOW ALTAR) AT BLYFORD, SUFFOLK.
Late Seventeenth Century

FIG. 333. COLLECTION No. 14. DRAWING TABLE. *Mid-Seventeenth Century*

XVII

CHAIRS, STOOLS, SETTLES, FORMS AND BENCHES

CHAIRS

THE X-FRAMED CHAIR — THE SCARCITY OF CHAIRS IN THE SIXTEENTH AND EARLY SEVENTEENTH CENTURIES — TURNED OR "THROWN CHAIRS" — ENCLOSED ARMCHAIRS — THE CACQUETEUSE — THE GLASTONBURY CHAIR — PANEL-BACK CHAIRS OF THE LATE SIXTEENTH AND SEVENTEENTH CENTURIES — OPEN-BACK CHAIRS — THE REVIVAL OF THE X-FRAMED CHAIR IN JAMES I.'s REIGN — THE DEVELOPMENT OF STUFFED CHAIRS — LEATHER-COVERED CHAIRS — THE POST-RESTORATION OAK CHAIRS

CHAIRS of the early years of the sixteenth century, which are extremely rare, are of three main types—an X-framed chair (the "foulding chair"[1] of inventories), a turned chair, and an enclosed chair with panelled back and arms; of which the enriched specimens were sometimes imported from Flanders and Spain.[2]

The majority of the X-framed folding chairs that have survived, such as the example in the sacristy of York Minster and at Winchester Cathedral, are interesting from their historic associations. Mary Tudor is shown seated in a similar chair in her portrait by Anton Mor, and the chair at Winchester (Fig. 335) was her seat when she was married in the Cathedral to Philip of Spain in 1554. Such chairs depended upon the rich velvets which, stretched upon leather, formed the back and seat, and when these perished, the rough frame was, no doubt, of little value. The X-chair from the Maidstone Museum, which is of Italian origin, is overlaid with a bone chequered design (Fig. 336). This scarcity of chairs is due to their rarity during the early Renaissance. Stools and forms outnumbered the chairs in hall and parlour until the Restoration; and in college halls the practice of seating everybody except the master on forms was universal. In domestic use the chair was the rightful seat of the master of the house, only given up by courtesy. In the *Freiris of Berwick* we read how a "hostellar's wife" entertains a friar in her husband's absence. When the good man returns she orders her maiden:—

"Go, clois the burd and take awa' the chyre."[3]

[1] "One foulding cheyre of walnuttre, the seate, backe, and elbowes of crymsen vellat embroidered with scallope shells and lettres fringed with golde" (A.D. 1559). British Museum, *Add. MSS.*, 35,185.

[2] In 1524 the Emperor Charles sent to the Queen of England "High chayers after the Spanishe fashion." Hall, *The Triumphant Reign of King Henry VIII.* (ed. Whibley), vol. i. p. 306.

[3] Quoted in Warwack, *Domestic Life in Scotland*, p. 19.

On ceremonial occasions the chair marked a step in the social degree; and in the Elizabethan story of Sir Simon Eyre,[1] when a chair is brought for Master Alderman, a couple of stools accompany it for the two commoners. The dining chamber at Hengrave was furnished in 1603 with "two great chayres, one little scrowled chayre," and nine stools, while in the great chamber were four chairs and twenty-four stools, not counting footstools.[2]

Turned chairs, often described as "thrown" chairs, came into use at an early date; a "turneyed chair" appears in an inventory of 1540, and continued to be made in England, though with far greater elaboration, until the close of the seventeenth century. That Horace Walpole writes of a set that he had "long envied and coveted them," witnesses to their rarity in the late eighteenth century. "They are of wood," he writes, "the seats triangular, the backs and arms loaded with turnery,"[3] and "carved and turned in the most uncouth and whimsical fashion." An example in the Ashmolean Museum was catalogued as "a chair said to have been part of the furniture of Windsor Castle in the time of Henry VIII." The pattern was also widely spread on the Continent. Triangular-seated turned chairs are represented in a fifteenth-century Dutch carving in the Rijks Museum, Amsterdam (in which stools of Gothic design are also represented), and in the triptych (dated 1466) on the eastern altar of the Church of St James at Rothenburg, in Bavaria. Owing to their simple construction, the turnings fitting into sockets, they were readily taken to pieces for transport when travelling, and as readily set up again. In simple specimens (Fig. 361) the stout upright at the back (which is also the third leg at the apex of the triangular seat) is carried up to a top rail, to which it is connected by slender turned spars. In its elaborated form, to these structural parts are added a number of turned bobbins, pendants, and free rings, as in Judge Popham's chair at Littlecote, and in the turned chair in the Bishop's Palace, Wells.

Enclosed armchairs of the early Renaissance resemble those of the Gothic period except in the character of the detail; an armchair with coffer seat in the Victoria and Albert Museum has the back carved with linenfold, above which is a horizontal panel finely carved with Renaissance ornament, centring in a trophy of Roman armour, while the finials of the back are two couchant lions, which are probably a later addition. The flat horizontal arm of this type of chair is a noticeable feature.

A high-backed chair illustrated in *Specimens of Ancient Furniture*[4] (Fig. 274), now in the possession of Sir Edward Barry, has a coffer seat, carved on the front panel with a medallioned head; the long narrow interior panels are carved with Italian detail, the exterior panels with the linenfold. An enclosed chair[5] of the same type, but with linenfold panels only, is interesting as bearing on the upper back panel the name of its owner, Dorothy Mainwaring, who married in 1545 Sir Richard Mainwaring of Ightfield. A lighter form of chair was known in France as the *cacqueteuse*, or conversation chair, and the term has been applied to a type in which the panel back is narrow and sometimes wedge-shaped, the arms open, vertically straight, but

[1] By Thomas Deloney.

[2] *History of Hengrave*, pp. 26-27.

[3] The George Montagu, 20th August 1761: to the Rev. Mr Cole, 9th March 1765.

[4] P. 31, Plate VI.

[5] In the Mainwaring Chapel, Higher Peover, Cheshire. The chair is also carved with a medallion head, and with the crest of Dorothy Mainwaring's father, Sir Robert Corbet.

horizontally angled. A good example stands in the chancel of Puddletown Church, Dorset, and the pattern was largely adopted in Scotland (Fig. 355) where examples exist dating as late as 1690.

The Abbot's chair of Glastonbury, preserved in the chapel of the Bishop's Palace, Wells, and dating from about 1530, a type of simple contrivance and of top-heavy appearance, which seems to have been used later in sanctuaries of churches, is illustrated in Shaw.[1] The back rakes backward, and the arms, hinged to the front bar, are shaped to support the arm. On the upper part of the back in old English characters are the words *Monachus glastoniæ*, and with and without the sides and the arms the inscription *Johanes Arthurus*. The width of the arms contrasts oddly with the slight proportions of the legs.

After the Reformation it became customary to set one or more chairs within the altar rails, a practice which has preserved a number of examples of Elizabethan, Jacobean, and later date in fair condition. The earliest dated example (1560) stands within the altar rails at Epworth,[2] in Lincolnshire; and there is a fine carved and inlaid chair of late sixteenth-century date in Barking Church, Suffolk.

The wooden armchair of the late sixteenth century has a panelled back. The seat is flat, the legs perpendicular, and connected by a plain stretcher or rail, which extends round the frame about a couple of inches from the ground. The open arms dip little from the back. Little upholstered furniture has come down to us, though "easy quilted and lined forms and stools" existed in "every merchant's hall" in the late years of Queen Elizabeth, which gives point to Sir John Harington's complaint that the stools in Queen Elizabeth's presence chamber were "so hard that since great breeches were laid aside, men can scant endure to sit upon."[3] Chairs which were covered with the rich materials, though not stuffed, existed,[4] such as the chair (Fig. 337) dating from about 1600, which was originally covered with vermilion velvet, above which was found shreds of a later covering of Turkey work.

The changes noticeable in later chairs are an increased flatness in cutting and the addition of a cresting to the back, with ear-pieces or brackets on either side of the back uprights. These ear-pieces (which take the form of short scrolls enriched with foliage) accompany a change in the construction of the back, whereby the top rail is constructed to rest upon the uprights instead of being fixed between them. A large proportion of seventeenth-century chairs have the top rail so constructed;[5] but there are many exceptions to the rule, such as the Dean's chair in the Chapter House at Winchester.[6] The cresting is sometimes merely ornamental as on the drawing of Peter Warburton's carved and inlaid chair, dated 1603 (Fig. 354).

The panel back armchair was too heavy to be portable, but a successful attempt at lightening the structure was made by piercing the back. In two chairs of Laudian

[1] Plate IV.

[2] J. S. Cox, *English Church Furniture*, p. 256.

[3] *Nugæ Antiquæ* (ed. 1804), i. 202.

[4] "A chair with fower gilt topp pommells, the bake and seat of crimson sattin embroidered with whit cloth of silver and gould twist and fringed with a crimson silke and gould fringe." "The Inventory of such stuffe and implements of household goods as remain at Howard House (1588)."

[5] P. Macquoid, *Age of Oak*, p. 137.

[6] *E.g.*, chair dated 1648 in the possession of Mr W. Smedley Aston, figured in Cescinsky, *Early English Furniture and Woodwork*, vol. ii. p. 178; and also chair dated 1621 figured on the same page.

date in the registrar's office, the Clarendon Buildings, Oxford, the back takes the form of a round arch, and the back uprights are decorated with split turnings.

A still lighter armless pattern is met with in the North of England, and known as a Yorkshire or Derbyshire chair. The chair at Knowsley, which was used at the execution of the seventh Earl of Derby in 1651, is of this type. It is low-backed, and has the rail arched and carved. In one type the rail and arched slats have their under sides cut up into a horse-shoe form; in another there is an arcading between the top and bottom rail. In both types the uprights finish in small volutes. A variant on this north country pattern is the chair with knob-turned top and transverse rail, connected by vertical turned spars (Fig. 358). These open-backed chairs date from the last decade of the Commonwealth and the Restoration period, when relations with Portugal (where similar chairs exist) were close, and the presence of split turnings and of a male head with the pointed beard characteristic of the reign of Charles I. on the top rail all point to this period as the date of origin. The Spanish chair illustrated (Fig. 342), for a long period at Allington Castle, is of somewhat similar type.

Chairs in small sets for domestic use appear in the early years of the seventeenth century, and in the middle years they appear as the usual seating for the dinner table in Abraham Bosse's engravings of social gatherings. Contemporary with these was the introduction from France of stuffed and upholstered chairs,[1] finished by a deep fringe fastened to the framework by large gilt nails. Two low-backed stuffed chairs dating from about 1610, known as farthingale chairs, in the Victoria and Albert Museum, retain their original covering of Turkey work in the one instance, and of damask in the other.

The X-frame chair was revived in the early seventeenth century, and there are survivors of this type at Knole, said to have been part of a set given by James I. to the first Earl of Dorset about 1606. The ground of the upholstery in one of these is red satin, with a bold appliqué design in cloth of gold, which covers the complete framework; a deep fringe edges the seat rail, the arms, and the stretcher; while the back is panelled by a deep fringe. In one, the framework is covered with red cloth over which is strained crimson and silver damask; the arm-pads are similarly treated. A smaller chair is upholstered with velvet, except the legs of the X-frame, which are painted with lines and small floral sprigs on red ground. In the velvet-covered chair (Fig. 352), said to have been used by James I., a stout canvas bag, stuffed with feathers, forms the back and seat; the egg-shaped finials are covered with silk thread, held in position by gold braid studded with gilt nails. Similar richly upholstered and covered chairs existed in the possession of the Earl of Northampton, in the early seventeenth century[2]:—

"A white satten chaire with a runninge worke of crimson sateen embroidered between with slippes of severall colours, with a frame silvered and painted suteable."

"One great chair of purple sattin embroidered with clothe of gold and silver with a fringe suteable."

Leather as a covering for chairs was introduced from the Low Countries, and it

[1] In 1612 we read of "ane Mekill Frenche bakit and buffit chyre." *Domestic Life in Scotland*, p. 118.
[2] *Archæologia*, vol. 42.

is possible that such chairs correspond to the "Flanders chairs" which make a frequent appearance in inventories, for there are several entries of "Flanders chairs covered with leather" in the Vyne in 1541.[1]

A low-backed chair with horizontal panel for the shoulders, and having both seat and panel covered with leather fastened by brass nails, and having knob-turned or straight legs and stretchers, first appears in the reign of Charles I. The chair dated 1649, in the Victoria and Albert Museum, which is upholstered in Turkey work, shows twisted stretchers and front legs. Plain leather-covered chairs, popularly known as Cromwell chairs, appear in Abraham Bosse's engravings, and were made both in this country and in Holland in large quantities during the second half of the seventeenth century. A feature of late seventeenth-century panel-back oak chairs is the important cresting of the back, in which a wide and deep top rail is supported by scrolled side brackets, as in the armchair from Thorpe Arch Hall, now in the Victoria and Albert Museum, in which the tall cresting is perforated, as the carved detail in walnut chairs of post-Restoration date.

STOOLS

Stools of the late fifteenth and early sixteenth century (such as two examples in the Victoria and Albert Museum)[2] rest upon splayed solid side supports which widen towards the ground (where they are shaped into an opening) and into which a deep shaped rail is inserted. Joint stools of the early Renaissance are, however, supported on four legs tied by a stretcher, and are like small tables, except that the majority of high stools have their legs splayed to give greater stability. Plain joint stools with turned baluster legs existed in great number in country houses, and are still found in such numbers that it is difficult to account for the supposition that they were used only for supporting coffins. That forms and stools were used for such a purpose is evident from an entry in a vestry book of 1641 recording payment for "two short fourmes to set a coffin upon," and Pepys's note in his *Diary* that his uncle's coffin stood "upon joynt stooles in the chimney in the hall."[3]

But their chief use was as a light domestic seat. In a fifteenth-century Dutch carving in the Rijks Museum, Amsterdam, stools alternate with triangular-seated turned chairs for seating about the table,[4] and even as late as 1645 the stools, to judge by the inventory at Kimbolton, outnumber the chairs[5] in most of the apartments.

The stool dating from the first years of the seventeenth century (Fig. 367) is as finished in detail, the columnar legs are splayed, and the frieze, carved with bold, reversed gadrooning, projects beyond the squares of the legs.

The seats were often stuffed and covered with material, especially in the early seventeenth century, but survivals of such early upholstered furniture are rare. There is, however, an X-framed stool, which is part of a set at Knole, dating from the early years of the seventeenth century (Fig. 349).

[1] Chute, *History of the Vyne in Hampshire*, p. 144.
[2] W. 95, 1921, and W. 65, 1916.
[3] *Diary*, July 1661.
[4] Illustrated in K. Sluyterman, *Huisrad en Binnenhuis in Nederland*, S' Gravenhage, 1918, p. 9.
[5] Duke of Manchester, *Court and Society from Elizabeth to Anne* (1864), vol. i. p. 352.

THE SETTLE

In the mediæval hall the settle was often a fixture against the wall, and is so illustrated in illuminated manuscripts. A back of a fixed settle from Orchard Farm, Monkleigh,[1] is composed of linenfold panels, framed in moulded stiles. Above the panels is a border of interlaced leafwork, while the pierced cresting above the panels is carved with dolphin and open ornament of Renaissance character, part of which has been destroyed. The finials above the moulded stiles are in the form of poppy heads. A fixed oak settle with returned ends running along the south wall of the parlour, the Abbot's House, Muchelney, dates probably from about 1533. When crossing the windows the panelled back is kept low, but rises to a considerable height between the windows; the pierced cresting and finials to the posts are intact. "Benching about" is contracted for in hall and parlour at Hengrave, and a late survival of this arrangement occurs at Ockwells, where the fixed seats, dating from the seventeenth century, are supported on turned legs.

The movable settle, or long seat to hold three or four persons, is in shape and ornamentation very similar to the chair, and the word both in the form of "settle" or longsettle[2]—a variety found in the northern counties—appears in mediæval wills and inventories. Settles of the late sixteenth and early seventeenth century do not appear to exist, and the examples dating from the second half of the seventeenth century that have been illustrated, many of which are dated, are for the most part of northern origin.

The settle dated 1618 in Darnick Tower, Scotland, though similar in many details to native woodwork, is of Flemish origin, as is evidenced by the motto carved on the top rail, and the early use of a twisted stretcher and arm supports.[3]

The seat was often boxed in, and formed a convenient receptacle; two settles with "locks and keys to them" are inventoried in "the entry before the parlour" at Beddington,[4] in 1596, and Randle Holme defines a settle or "settle chair" as "having a kind of box or cubbert in the seate of it." Brewer, in his account of Westmorland, tells us that the settle figured by every fireside; "its seat forming a chest with two or three divisions, in one of which the economical housewife laid up in solid bundles, thread, buttons, and remnants of cloth for mending the family apparel."

Some seventeenth-century examples follow the precedent of chairs in having ear-pieces and cresting above the top rail; in some settles, however, the seat is supported by turned legs such as are met with in contemporary chairs. The back, in late examples, was usually of chair height and panelled. Settles continued to be made in the eighteenth century both for hall seats and farmhouses, the late examples being distinguished by the later type of raised panels. Some composite or convertible settles, such as table-settles, were made, in which the back, working on a pin, falls upon the arms forming a table.

[1] The Victoria and Albert Museum, W. 25, 1923.

[2] A lang settel (1571), *Wills and Inventories*, N.S., Surtees, 1835, p. 360.

[3] Illustrated in Gillespie, *Details of Scottish Domestic Architecture*, Plate 97.

[4] "2 settels of wenscote with lockes and keys to them." Rev. T. Bentham, *A History of Beddington* (1923), p. 35.

The bench or form was a long seat without a back, distinguished from the stool by its greater length, and used as seating about the dining table. Stools, however, which were packed away along the table stretchers when not in use were, however, found more convenient seating in the early seventeenth century, and in consequence there were fewer forms demanded. The form (Fig. 363) from the Hospital of the Blessed Trinity, Guildford, dates from about 1619, the date of its foundation. When a round table was used forms were obviously impossible.

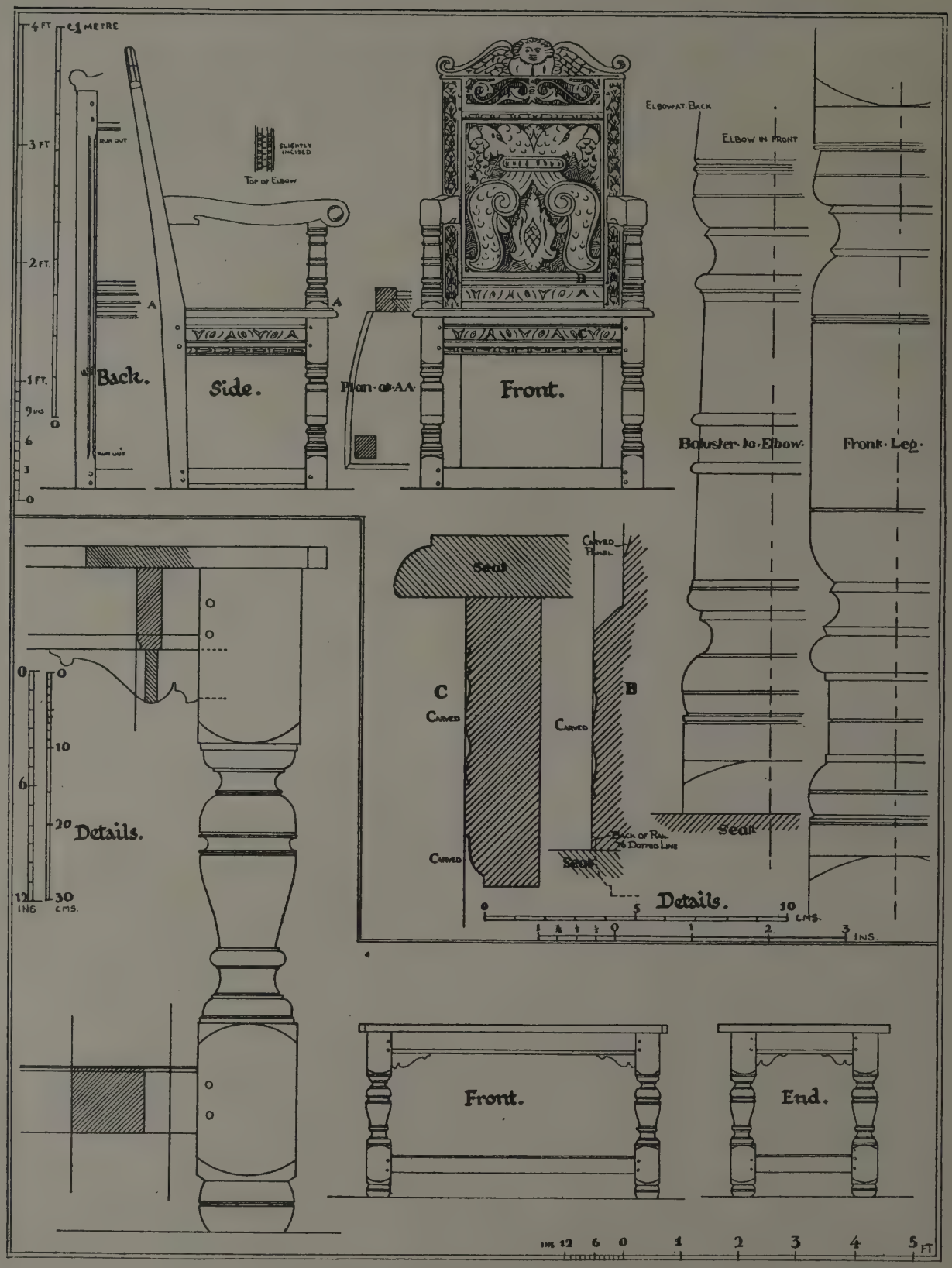


FIG. 334. COLLECTIONS Nos. 36 AND 38. *John Bilson, del.*

OAK CHAIR, APPLEDRAM CHURCH, SUSSEX. OAK TABLE, AVERHAM CHURCH, NOTTS.

FIG. 335 COLLECTION No. 44. QUEEN MARY'S CHAIR, WINCHESTER CATHEDRAL. *Circ.* 1554

FIG. 336. COLLECTION No. 18. X-FRAMED CHAIR, INLAID WITH BONE

FIG. 337. COLLECTION No. 21. UPHOLSTERED OPEN ARMCHAIR, THE FRAMEWORK GILT AND PAINTED IN COLOURS; THE BACK AND ARM PADS COVERED WITH THE ORIGINAL RED VELVET (above these are traces of a later Turkey-work covering). *Circ.* 1600

FIG. 338. COLLECTION No. 42. ENCLOSED ARMCHAIR. (*The date* 1574 *is a later addition*)

FIG. 339. COLLECTION No. 25. CARVED AND INLAID ARMCHAIR. *Carolean*

FIG. 340. COLLECTION No. 3. THE FORTESCUE CHAIR, IN THE BODLEIAN LIBRARY. *Early Seventeenth Century*

FIG. 341. COLLECTION No. 18. ARMCHAIR

FIG. 342. COLLECTION No. 18. OPEN BACK SINGLE CHAIR, SPANISH, FORMERLY AT ALLINGTON CASTLE, KENT. *Early Seventeenth Century*

FIG. 345. COLLECTION No. 25. ARMCHAIR

FIG. 346. COLLECTION No. 16. ARMCHAIR WITH KNOB-TURNED FRONT LEGS AND ARM-SUPPORTS. *Second half of Seventeenth Century*

FIG. 347. COLLECTION No. 45. CARVED AND INLAID ARMCHAIR. *Early Seventeenth Century*

FIG. 348. COLLECTION No. 14. CARVED AND INLAID ARMCHAIR (Stretcher Missing). *Mid-Seventeenth Century*

FIG. 343. *1st quarter of 17th Century.*

FIG. 344. *Early 17th Century.*

Coll. No. 21. PANEL BACK ARM CHAIRS.

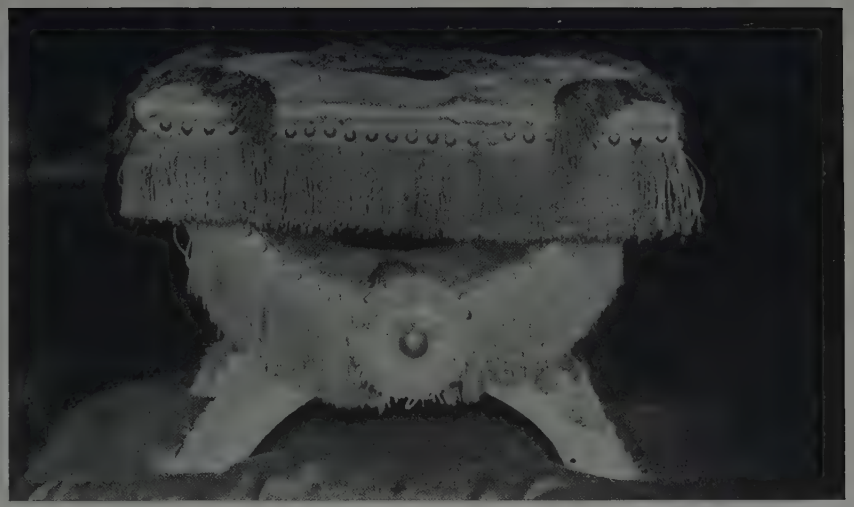


FIG. 349. COLLECTION No. 32. X-FRAMED LOW STOOL, UPHOLSTERED AND FRINGED (RE-UPHOLSTERED). *Circ.* 1605

FIG. 350. COLLECTION No. 32. HIGH UPHOLSTERED STOOL. *Early Seventeenth Century*

FIG. 351. COLLECTION No. 32. WINGED DOUBLE SEAT, UPHOLSTERED IN CRIMSON AND FRINGED VELVET. 1620

FIG. 352. COLLECTION No. 32. X-FRAMED ARMCHAIR COVERED IN VELVET, USED BY JAMES I. *Circ.* 1605

FIG. 353. COLLECTION No. 3. CHAIR MADE FROM THE TIMBER OF THE "GOLDEN HIND," IN WHICH SIR FRANCIS DRAKE SAILED ROUND THE WORLD (1577-80). *Presented to the Bodleian Library*, 1662

FIG. 354. COLLECTION No. 45. PETER WARBURTON'S CHAIR. *Dated* 1603. (Bought by the Earl of Derby at Strawberry Hill Sale) *C. J. Richardson, del.*

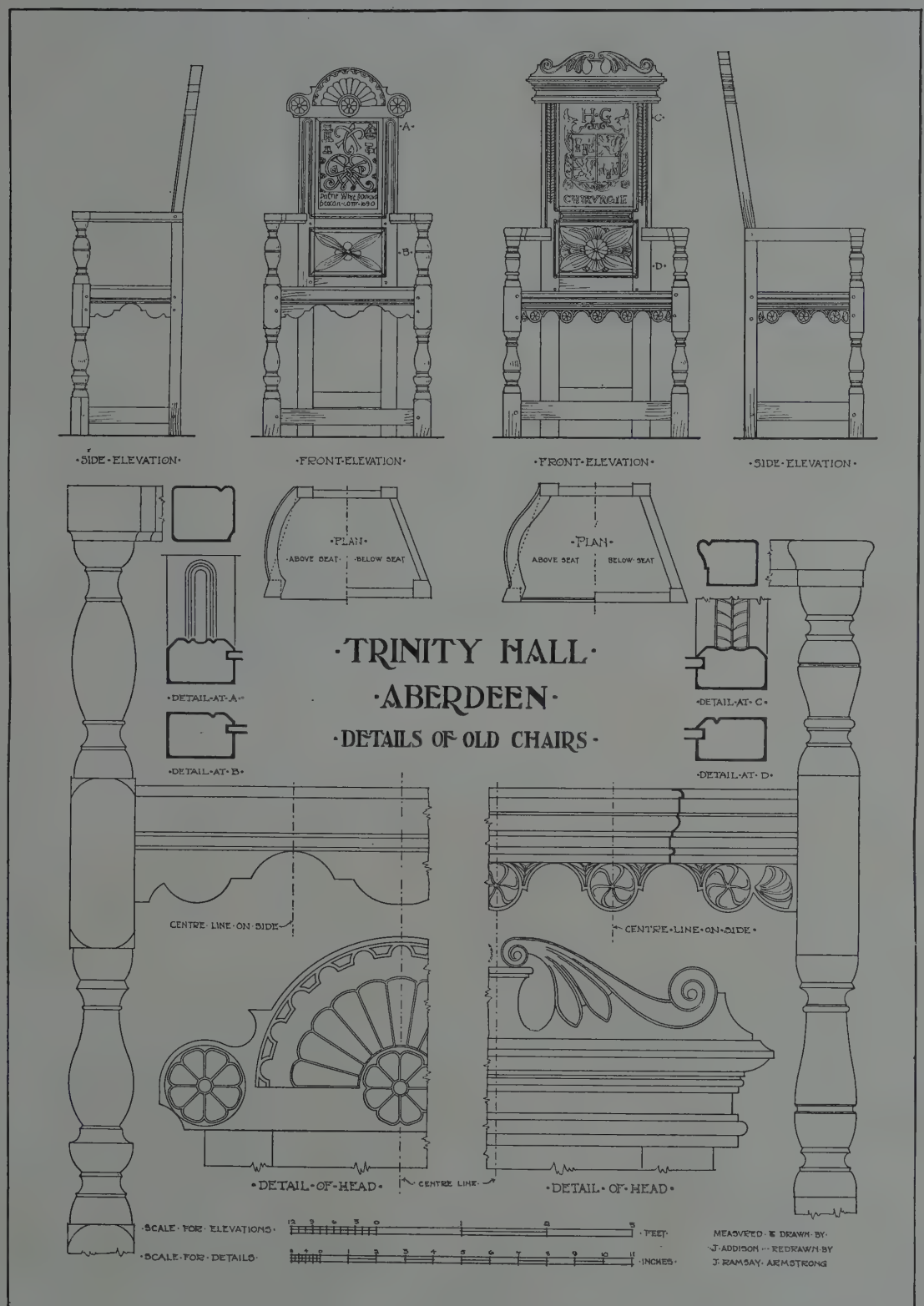


FIG. 355. COLLECTION No. 34. PATRICK WHYT'S CHAIR. *Dated* 1690
THE CHIRURGEON'S CHAIR. *Late Seventeenth Century*

FIG. 356. COLLECTION No. 45. SINGLE CHAIR.
Second half of Seventeenth Century

FIG. 357. COLLECTION No. 43. ARMCHAIR

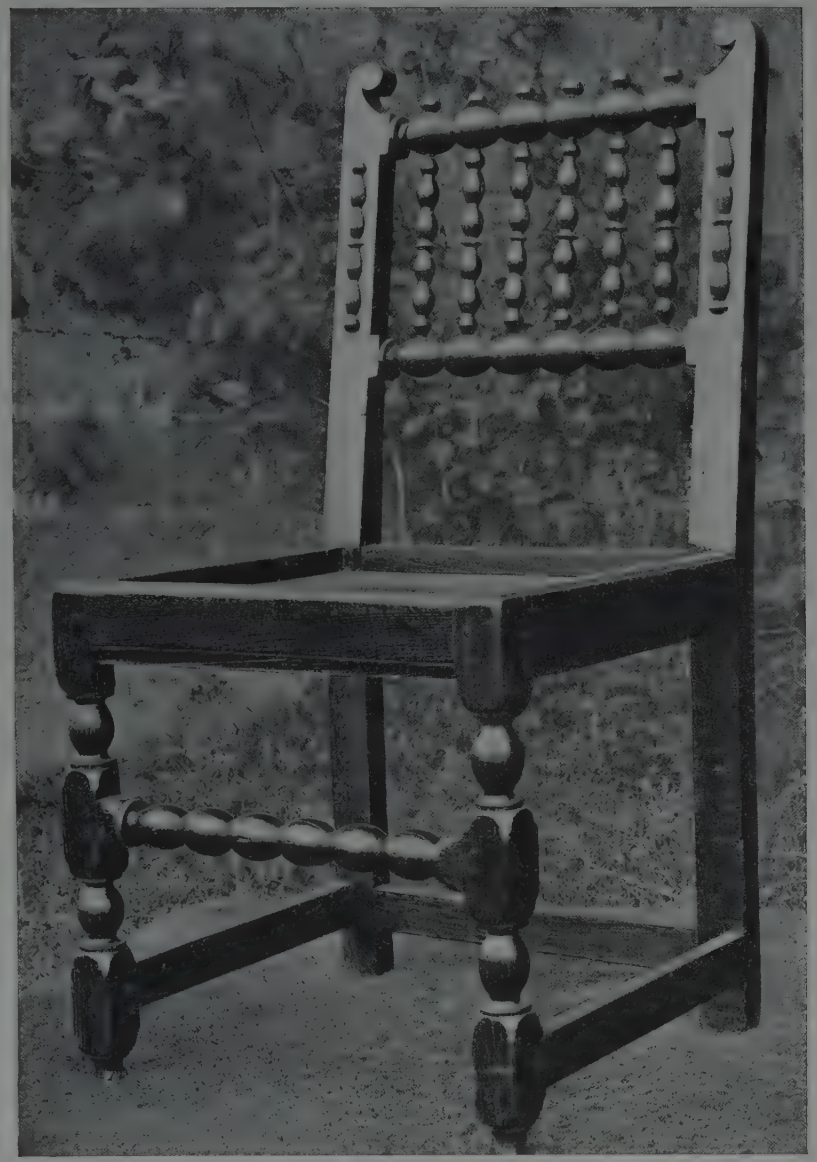


FIG. 358. COLLECTION No. 45. CHAIR WITH KNOB-TURNED BACK RAIL AND FRONT STRETCHER. *Second Half of Seventeenth Century*

FIG. 359 COLLECTION No. 28. ARMCHAIR IN SACKVILLE COLLEGE, EAST GRINSTEAD. 1659

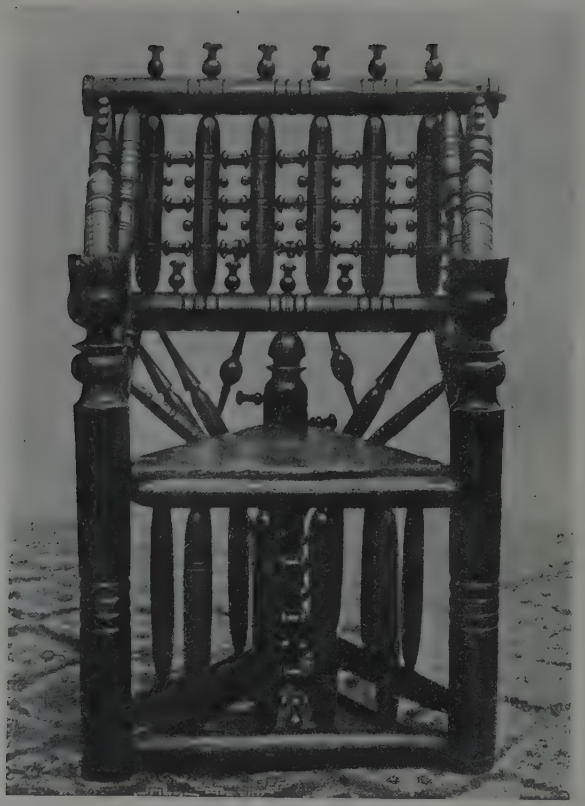


FIG. 360. COLLECTION No. 5. TURNED CHAIR. *Early Seventeenth Century*

FIG. 361. COLLECTION No. 25. TURNED CHAIR. *Late Sixteenth Century*

FIG. 362. COLLECTION No. 25. SETTLE WITH PIERCED PANELS, CARVED WITH EARLY RENAISSANCE ORNAMENT (DEVONSHIRE)

FIG. 363. COLLECTION No. 13. FORM FROM THE HOSPITAL OF THE BLESSED TRINITY, GUILDFORD. *Circ.* 1619

FIG. 364. COLLECTION No. 41. TABLE AND BENCHES FROM THE PARISH ROOM, LANDKEY, DEVONSHIRE. *Dated* 1655

(*See* Fig. 321)

FIG. 365. COLLECTION No. 11. ARMCHAIR (Lancashire type). *Circ.* 1670

FIG. 366. COLLECTION No. 7. CHAIR TABLE, WITH DRAWER UNDERNEATH SEAT. *Mid-Seventeenth Century*

The back carved with the arms of the Speke family, county of Somerset (an eagle displayed with two heads)

FIG. 367. COLLECTION No. 14. *Circ.* 1600

FIG 368. COLLECTION No. 20. STOOL.
Second Quarter of Sixteenth Century

FIG. 369. COLLECTION No. 25. STOOL, ONE OF A PAIR. *Late Sixteenth Century*

FIG. 370. COLLECTION No. 15

FIG. 371. COLLECTION No. 42. CHEST CARVED WITH THE INSCRIPTION N. FARES.
Late Fifteenth Century

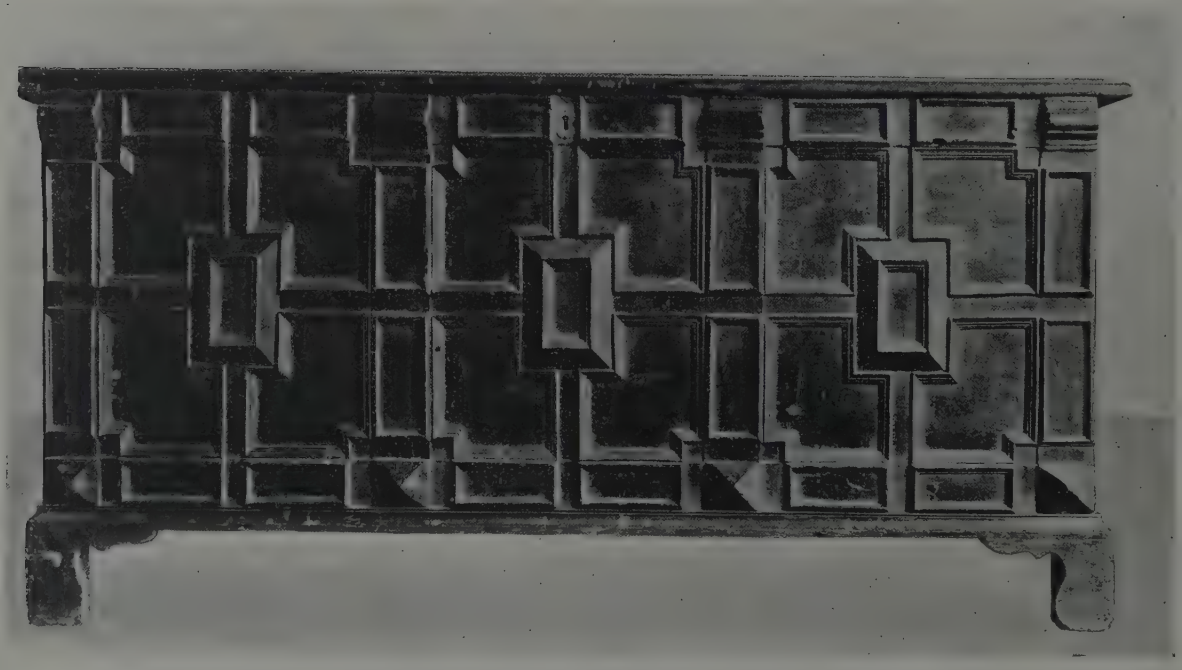


FIG. 372. COLLECTION No. 21. CHEST OF CEDAR WOOD WITH GEOMETRICAL PANELLING

XVIII

CHESTS

THE chest was the principal piece of mediæval domestic furniture, and served as a table, seat, and travelling trunk, as well as for the safe keeping of documents, clothing, and household gear. In the *Paston Letters*, Jack Cade breaks up a chest and carries away jewels, money, a suit of Milan armour, and fur-lined gowns.

It was the custom to keep valuables in a chest in bedrooms, watched over by the owner. In Robert Greene's pamphlet against coney catching, a handsome trunk is described as standing at the bed's foot in the chamber where a citizen and his wife usually lay . . . wherein was "very good linen, and fair gilt salt, two silver French bowls for wine, two silver drinking pots, a stone jug covered with silver, and a dozen silver spoons." The terms ark,[1] coffer, standard, and hutch were in use. The coffer was used to describe a small chest, "hutch" was often used interchangeably with chest, but it seems to have been specially applied to a chest-like cupboard of which the front opens by a door or doors. The standard was especially used for carrying goods.[2]

A great number of chests were brought into this country from Flanders in the fifteenth and sixteenth centuries, as is evidenced by the entry of Flaunders chests in wills and inventories. Importations from Italy were rare, but great noblemen like Robert, Earl of Leicester, doubtless possessed "faier flatt Venescian chestes of Walnut-tree carved and gilt, with locks and keys."[3] The spruce or Danske[4] chests, and the cedar or cypress chests, which were used to protect furs and woollen stuffs from the ravages of moth, were also brought from overseas.

The greater proportion of mediæval chests are to be found in churches, and of these many are iron-bound. Some chests are secured by numerous locks and padlocks with different wards, for the greater security of the money or valuables therein deposited; and in the document by which King Henry VII. conveyed £5,000 to King's College, Cambridge, in 1509, to be spent in the completion of the chapel, he directs "for the sauegarde & sure kepinge of the same summe of V.M.li. in the mean season, & to the tyme it shall be expended, a stronge chest bounded with iron having iiij lockes &

[1] The word ark survived in the northern counties in the eighteenth century. "My bairn has tocher of her awin, an ark, an ambry, and a ladle." Ramsay, *Tea Table Miscellany* (1733), vol. ii. p. 181.

[2] The King caused to be sent him three or four cartloads of stuff, and most part thereof was locked in great standards (except bed and kitchen stuff), wherein was both plate and rich hangings and chapel stuff. Cavendish, *Life of Wolsey* (ed. Singer), 1825, vol. i. p. 224.

[3] "Inventory of the Earl of Leicester's Furniture at Kenilworth, 1588." J. O. Halliwell, *Ancient Inventories*, p. 153.

[4] Danish.

iiij keyes to shete & open the same shall be provided by the saide Provost." This coffer is still in existence.[1] Such iron-bound strong boxes were of plain and massive construction as to their woodwork. Panelled chests and coffers for household use were made in considerable quantities to the close of the seventeenth century,[2] and were described as "wainscot" or "joyned" chests, in contradistinction to "plain" or "board" chests.

Wainscot chests are divided in front into two or more panels by stiles. The stiles at the extremities are prolonged to form feet, doubtless to lift the body of the chest well above the floor, and these with the rails are often treated with simple carving or incised patterns. The lid is plain or panelled, but never carved; and within the chest is frequently found a small box, tray, or till, used to contain trinkets, money, or small objects. It will be frequently found that the legs have decayed and been cut away flush with the bottom of the chest.

An early chest or hutch, which has two doors in the front flanking a fixed centre panel, was given to Louth Church, Lincolnshire, by a certain Sudbury, vicar between 1461 and 1504. The doors are carved with vigorous portraits of Henry VII. and Elizabeth of York, crowned and framed in semicircular-headed arches with carved spandrels. The fixed centre panel is carved with the crowned badge of York and Lancaster.[3] A fine chest a little later in date in Shanklin Church[4] is an early example of early Renaissance ornament. The chest is dated 1519, and bears the large ornamental letters T.S. as its decoration, and the name of Thomas Silksted, who was Prior of Winchester from 1498 to 1524, is carved in bold lettering on the top rail. The original lid is missing.

English chests rarely attempt the monumental effect of Italian *cassone*. An exception, however, is the architecturally designed muniment chest from St Saviour's, Southwark, given by Hugh Offley,[5] and bearing not only his arms and those of his wife's family, his initials and merchant's mark, but architectural views inlaid in the panels. The front represents the elevation of a building with pedimented windows divided by pilasters supporting an entablature with a strapwork frieze. The panels are inlaid with various coloured and stained woods, including ebony and rosewood. In the lower part are three inlaid drawers. The chest is a remarkable example of advanced workmanship and restrained design, carried out by a progressive London craftsman, but it is worthy of note that there was a large foreign colony in Southwark.

The typical English chest of the late sixteenth and early years of the seventeenth century is simple in design, the framework is grooved and moulded, or carved; while the richest carving and inlay is reserved for the panels. The end panels are usually plain; the top rails, however, are sometimes carved to correspond with the front. The front is frequently composed of three or more panels of semicircular-headed arches,

[1] Illustrated in Plate XXVII., W. B. Redfarn and J. W. Clark, *Ancient Wood and Iron Work in Cambridge*, Cambridge, 1881-86.

[2] A few chests were made in the early part of the eighteenth century.

[3] This chest commemorates the coronation of the Queen in 1487. Macquoid, *Age of Oak*, Plate II., and page 8.

[4] Isle of Wight.

[5] On the lid are the initials H.H.O. Hugh Offley was Master of the Leather Sellers' Company in 1577-78, and again in 1584-85, afterwards becoming sheriff and alderman. He probably gave the chest to mark the year of his shrievalty. Illustrated in Macquoid, *Age of Oak*, Fig. 57.

applied or carved on the panel, and enclosing a plain, carved, or inlaid surface. As will be seen by dated examples (Fig. 379), the formal floral ornament continued until a very late date. The chest, dated 1647, at Ockwells is a good example of simple and refined ornament. The keystoned archway seen in perspective, which forms the ornament of the front panels, the flat applied carving and pendants that enrich the stiles, and the ground of the front panels are very characteristic of the late phase of Jacobean work (Fig. 381).

In chests of the reign of Charles I., where a drawer is contrived, the horizontal division of the chest is emphasised by a projecting moulding. Split turnings were applied to the framework after the Dutch manner, especially after the Restoration, though such applied ornament was in use at an earlier period.

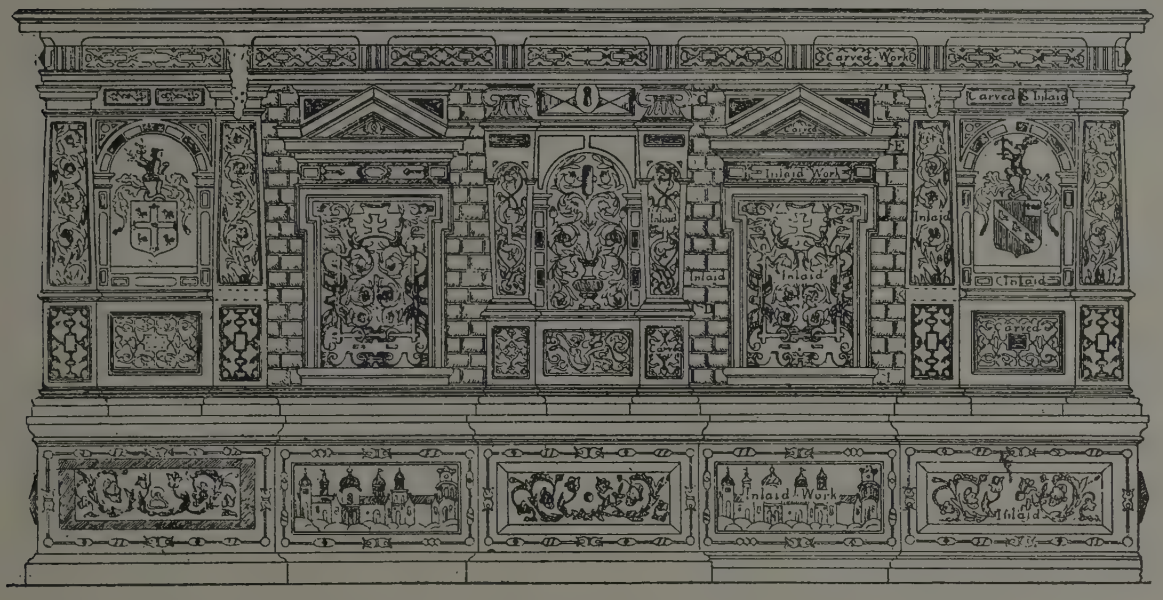


FIG. 373. CHEST FROM ST MARY OVERIE, SOUTHWARK. *Late Sixteenth Century*

On the introduction of the more convenient chest on a stand, and the chest with drawers, the chest standing on the floor became obsolete in living rooms in England, though it survived on as a packing case. Towards the close of the seventeenth century, when Colonel FitzHugh sends from America to London for some silver plate, he stipulates that it is to be packed in chests because of their great usefulness.[1]

CHESTS OF DRAWERS

The uses of the chest as a receptacle were shared by the chest of drawers, which developed from a drawer contrived at the bottom of a chest. A chest at Hardwick, very similar to the Offley chest in architectural design and in its delicate inlay, has two drawers in the lower portion, and is of even earlier date, as it was made for Gilbert

[1] Quoted in E. Singleton, *Furniture of our Forefathers*, p. 55.

Talbot (whose initials it bears) on the occasion of his marriage in 1568. But these two chests with drawers are for their date exceptional; and in Minsheu, in 1599, a chest of drawers is described as if it were still a novelty: "Caxón, a great chest or standerd with drawing chests or boxes in it." Chests of drawers in the modern sense, which mark an advance in the conveniences of household arrangement, date from the late seventeenth and early eighteenth century; in early examples the drawer fronts were panelled, and many examples are remarkable for the variety of geometric patterns comprised on the drawer fronts, giving an effective contrast of light and shade.

FIG. 374. COLLECTION No. 42. CHEST PARQUETTED WITH BOG OAK, EBONY, AND OTHER WOODS (restored) *Late Sixteenth Century*

FIG. 375. COLLECTION No. 25. CHEST PARQUETTED WITH VARIOUS WOODS. *Late Sixteenth Century*

FIG. 376. COLLECTION No. 21. CHEST. *Late Sixteenth or Early Seventeenth Century*

FIG 377. COLLECTION No. 7. CHEST, CARVED AND INLAID. *Carolean*

FIG. 378. COLLECTION No. 29

FIG. 379. COLLECTION No. 15

TWO CHESTS CARVED WITH ALL-OVER FLORAL PATTERN. (The lower *dated* 1705)

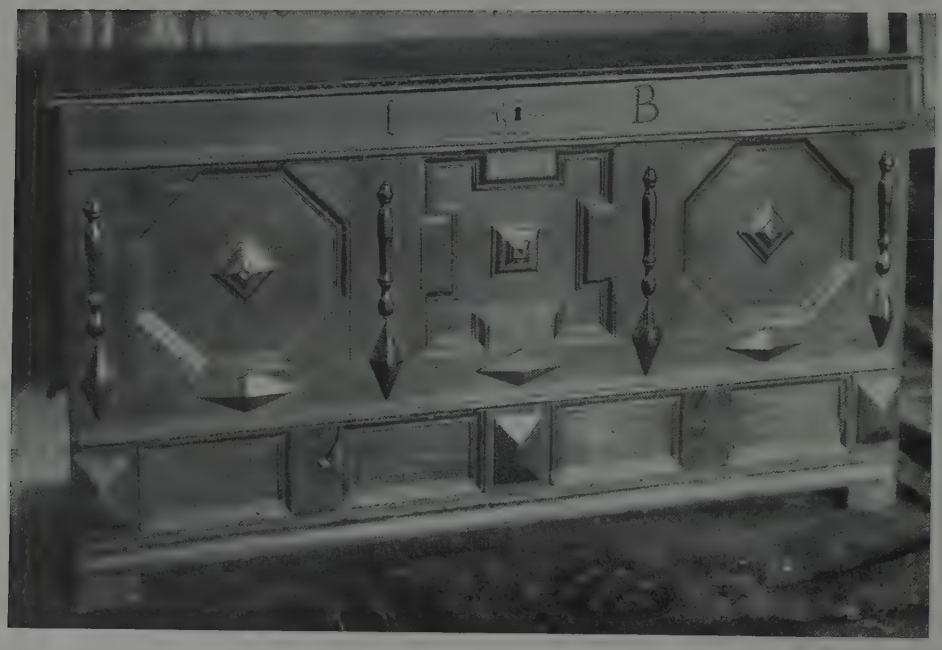


FIG. 380. COLLECTION No. 37. CHEST AT ASTBURY CHURCH, CHESHIRE. *Mid-Seventeenth Century*

FIG. 381. COLLECTION No. 2. CHEST DECORATED WITH AN ARCADE AND APPLIED ORNAMENTS. *Dated* 1647

FIG. 382. COLLECTION No. 9.
INLAID CUPBOARD WITH INITIALS P. S.

FIG. 383. COLLECTION No. 42. WRITING DESK.
Early Seventeenth Century

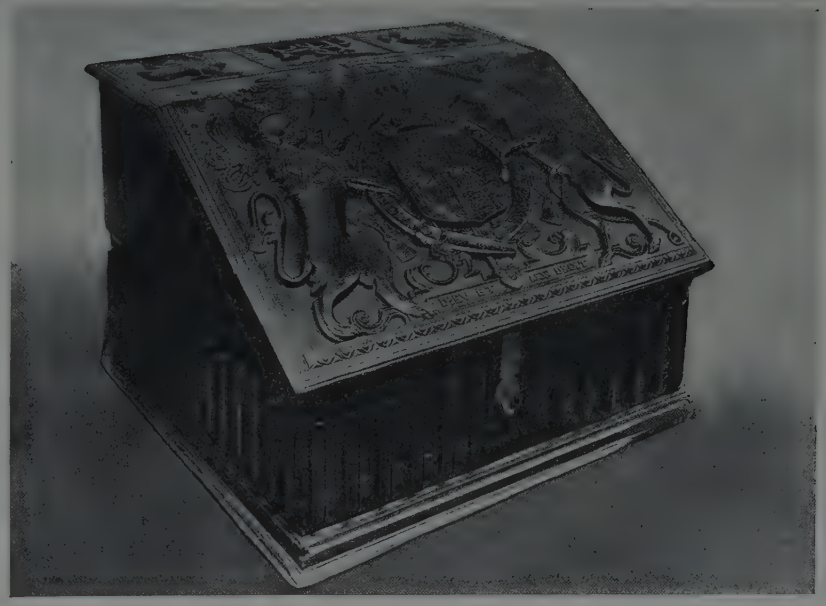
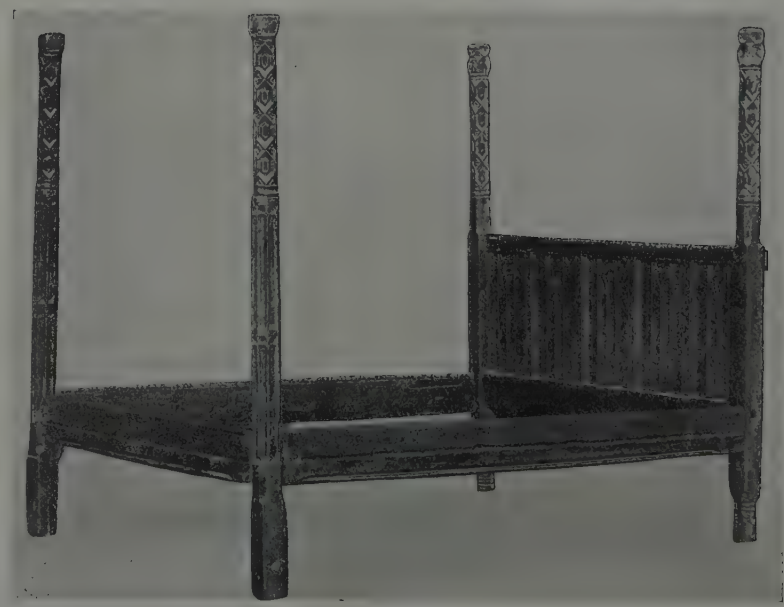


FIG. 384. COLLECTION No. 5. TWO VIEWS OF A BOX CARVED WITH THE ROYAL ARMS OF JAMES I.

FIG. 385. COLLECTION No. 25. BEDSTEAD. *Mid-Sixteenth Century*



FIGS. 386 AND 387. COLLECTION No. 29. BED IN THE SAFFRON WALDEN MUSEUM (Tester Missing). *Early Sixteenth Century*

XIX

BEDS

IN mediæval wills and inventories the framework of the bed is of slight account compared with the hangings; indeed, it was not until the beginning of the sixteenth century that wood was substituted for material in parts such as the head-board and tester.[1] In Scotland the bed in which the canopy is supported on four posts first appears in a list of beds belonging to James V. (of Scotland) in 1539.

In a bedstead without the tester, dating from the early years of the sixteenth century, in the Saffron Walden Museum, the head-board contains five linenfold panels, and the upper third of the posts, which merge from square to octagonal in plan, is honeycombed or divided into small enriched geometrical compartments. The lower part above the rectangular base is fluted in resemblance of Gothic tracery (Fig. 386). There is also a bed-head in the Victoria and Albert Museum of this period, consisting of four long linenfold panels framed, and having on either side a baluster-shaped carved post, one of which has the original eagle finial; and several bed-posts of the early sixteenth century. Of these the finest is a pair four-sided in plan, with base carved with Gothic tracery and shaft with delicate baluster ornament of Italian character, interrupted in the centre by a band on which is carved circular profile medallions.[2]

FIG. 388. COLLECTION No. 17. EARLY SEVENTEENTH-CENTURY BED, from a Contemporary Broadside

A fine bed (but without its original cornice) is illustrated in *Ancient Furniture* (Fig. 268). The two tiers of panels of the head-board show a variety of *motifs*; the upper part of the posts (which merge from square to octagonal in plan) are carved with a diamond and lozenge pattern; the octagonal capitals are moulded and carved. The bed at Bradninch (Fig. 385) is a provincial version of early Tudor design, in which the posts, which are interrupted in the centre by a knop, are carved in resemblance to

[1] See full article on the development of the mediæval bed, by Ralph Edwards, *Country Life*, 25th March 1922.
[2] W. 4 and W. 4a, 1920.

a palm stem. There are, however, many richly carved and monumental beds of the Elizabethan period consisting of a panelled and carved head, with a corniced canopy, which rests at the foot of the bed on two posts. The posts were sometimes joined to the framework, and sometimes stand on bases beyond and distinct from the actual frame. All important beds are made on these lines, the only difference being in the design of the ornament of the head-board and the posts. The use of the terms "celure" and tester seems to vary; celure appears to be a canopy, either over an altar[1] or a bed, and is defined in 1530 as the *ciel de lit*; the tester may have originally been "the vertical part of the bed behind the head,"[2] but later is applied to the canopy itself, for Drayton speaks of "rich and sumptuous beds with tester-covering plumes."[3]

The incoherence and weakness of Elizabethan design is very completely expressed in the design of bed-posts. In some instances columns spring from bulbous bases, which rest on decorated plinths, as in a bed in the possession of Sir Charles Lawes-Wittewronge, where the diminutive column dying away into the bulbous base has an unpleasant effect. The same incoherence of design is shown in a bed at Berkeley Castle, where the short columns also stand on large bulbous enlargements, which rest on canopies supported by four small columns, beneath which stand human figures of rough workmanship. Scrolling terminal figures border the outer stiles of some beds; and the upper portion of the head-board is divided from the lower and plainly panelled portion (originally hidden by the high bedding and pillows) by a carved rail. In a walnut bed dated 1595 in the Victoria and Albert Museum, the posts with their fluted columns and quasi-Ionic capitals are on the whole sober in design; the capitals are surmounted by a classical architrave; the lower part of each post has a gadrooned knop, and rests on a moulded pedestal, while the head-board is composed of inlaid panels divided by pilasters. In the bed with oak canopy and head-board, the hangings consist of valances and curtains, the latter either looped or pursed up during the day, or, as in the woodcut (Fig. 388), tied back to the bedposts.

In the reign of James I., the carved bed was discarded by fashion for a structure hung and upholstered, and an interesting survival of this feature is the bed which was made ready at Knole for the reception of James I. by Richard, the travelled third Earl of Dorset.[4] The posts, which are covered with taffetas, and the tester (which is eccentrically shaped at the top) and the soffit of the tester are richly trimmed with a full ball-fringe, and the angles surmounted by plumed vases.

A simple type of bed without a tester or posts was made throughout the seventeenth and eighteenth centuries.

There are no survivals of the "trussing beds, intended to accompany the owner on his travels, or of the low truckle beds for servants which by day were under the standing bed, and which were noticed by Marmaduke Rawdon,[5] when, going into the chambers where the maids were making the beds, he espied little trundel beds under the greate beds, which he understood were for the gentlemen's men."

[1] 1494. "Two celars of ooke, oon of them to be sette over the aulter." Will of Sclatter, Somerset House.
[2] Tester for a bed, *dossier*. Palsgr. (1530).
[3] *Polyolbion*, xxvi. 85.
[4] D. 1624. He exhausted his resources after his return from abroad in 1617 by expensive housekeeping.
[5] *Diary of Marmaduke Rawdon* (Camden Society).

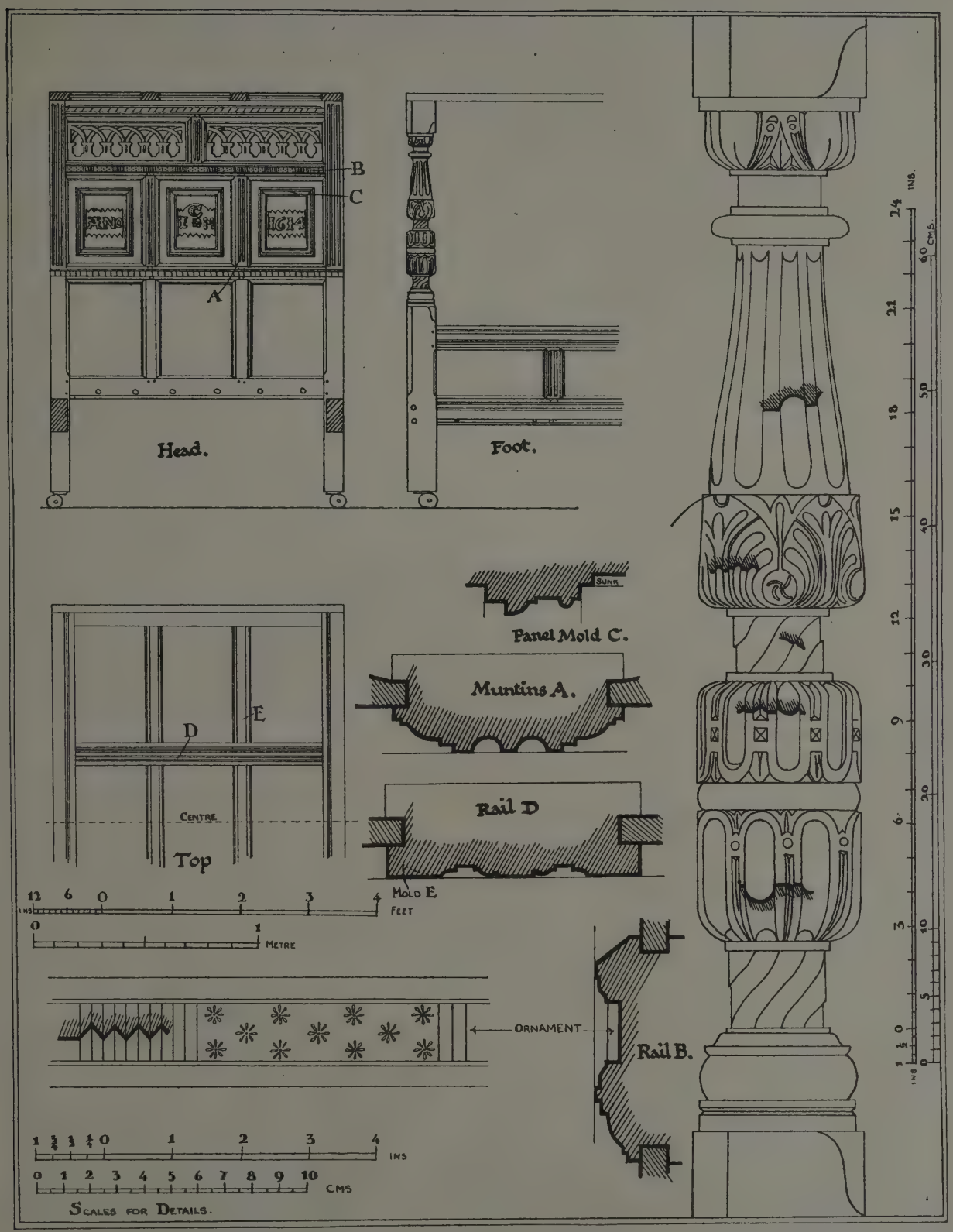


FIG. 389. COLLECTION No. 45. OAK BEDSTEAD, FORMERLY AT LANCASTER *Dated* 1614
S. Wright, del.

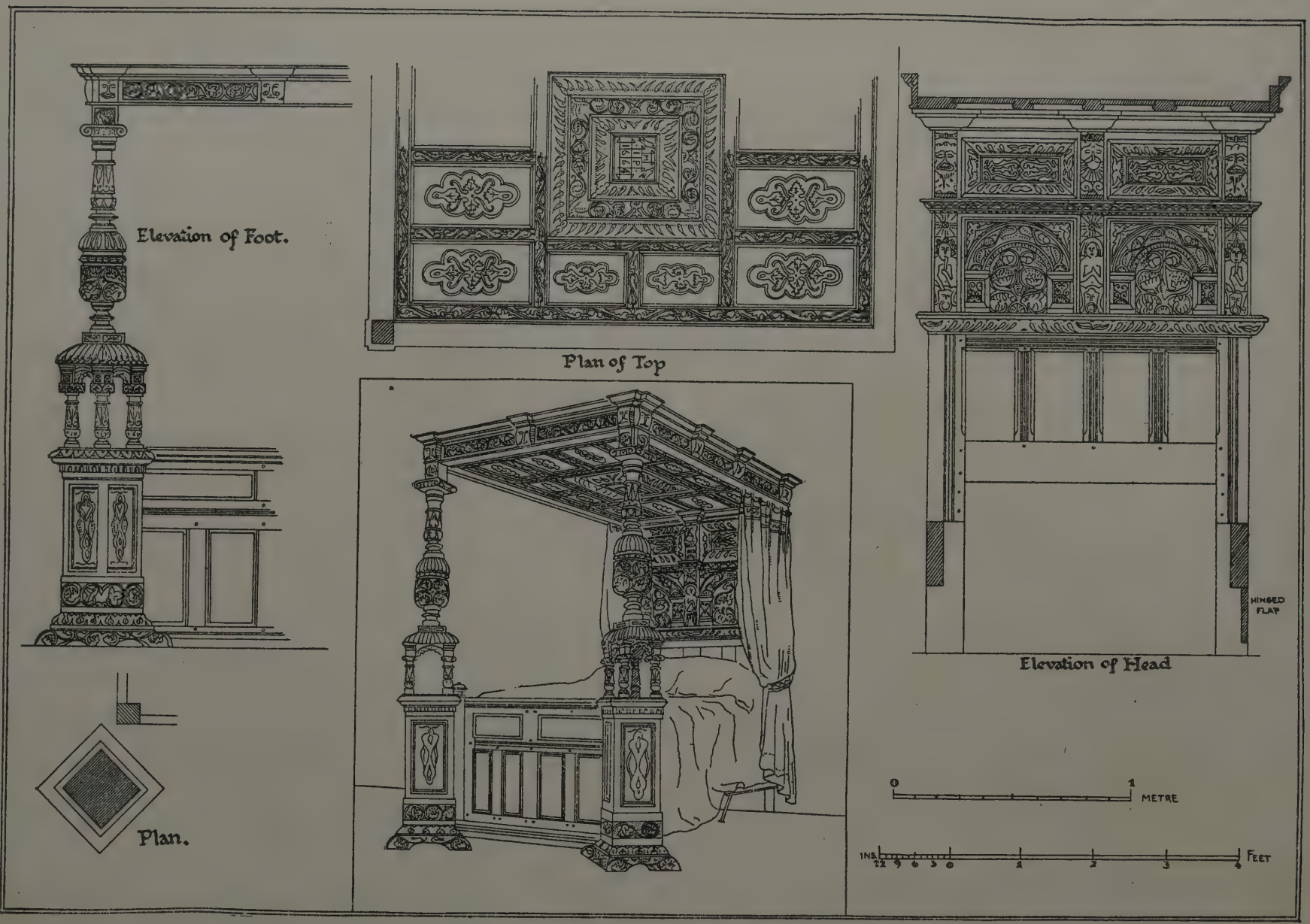


FIG 390. COLLECTION No. 45. OAK BEDSTEAD, FORMERLY AT LANCASTER

FIG. 391. COLLECTION No. 22. BEDSTEAD. *Early Seventeenth Century*

FIG 392. COLLECTION No. 2. BEDSTEAD. *Late Sixteenth Century*

FIG. 393. COLLECTION No. 42. CRADLE CARVED ON ONE SIDE WITH "OCTOBER 14 DAI," AND ON THE OTHER, "1641"

FIG. 394. COLLECTION No. 42. HOODED CRADLE. *Dated* 1691

FIG. 395. Coll. No. 2. BEDSTEAD (the plinths and the bedposts have been renewed).
Late 16th Century.

FIG. 396. RECTANGULAR SUSSEX FIREBACK (Arms, Ayloffe)
Sixteenth Century

FIG. 397. THE ARMADA FIREBACK
Dated 1588

FIG. 398. FIREBACK BEARING THE INITIALS E. R. INTERLACED. *Dated* 156(5)

FIG. 399. FIREBACK. *Dated* (1)568

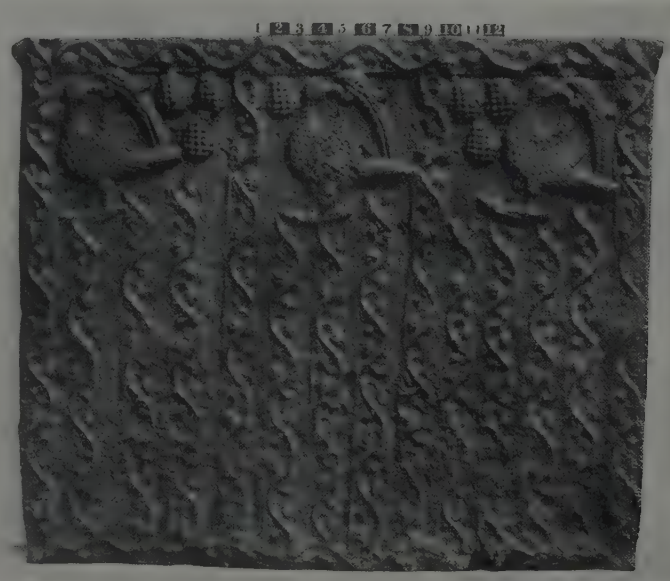


FIG. 400. RECTANGULAR FIREBACK DECORATED WITH BANDS OF VINE ORNAMENT AND BIRDS. *Sixteenth Century*
The bird may be the rebus of the Fowles, a family of Ironmasters

FIG. 401. SUSSEX FIREBACK ORNAMENTED WITH CABLE TWIST

XX

METAL-WORK

FIREBACKS — ANDIRONS — GRATES — CHANDELIERS AND WALL LIGHTS — HINGES AND CASEMENT FASTENERS — LOCKS

FIREBACKS

THE heat of the fire is destructive to brickwork or stone, and cast-iron plates or slabs were therefore set against the back of the opening of the fireplace as a protection. They were moulded from boards, cut to the required outline and thickness and pressed into a bed of sand, the molten iron being poured into the shallow cavity without any top mould, as a sow of iron is poured at the present day.

In certain backs the ornament is composed of movable stamps which were pressed at haphazard into the bed of sand, and in a portion of a back in the Lewes Castle Museum, the craftsman has even used the imprint of his left hand as a decorative *motif*. The stock stamps were fleur-de-lys, roses *en soleil*, rosettes, portcullises, pieces of cable twist, and private devices. The stamps are not infrequently set upside down, and the alignment and spacing is frequently careless. A border and short lengths of cable twist (Fig. 403) appear exclusively in firebacks from Sussex foundries; and their characteristic form is a wide oblong, in which the two upper corners are cut off diagonally. In an unusual Elizabethan fireback (Fig. 401) the ornament has been cast from a pedimented composite panel flanked by pilasters.

In firebacks cast from a single-piece mould, the design is larger and bolder. Of this type are firebacks with royal arms and supporters which have usually an arched head in the centre which receives the royal crown. A fireback of this type at Ockwells is dated 1548; and armorial examples of the late sixteenth and seventeenth centuries are vigorously designed and modelled. They have moulded edges, and their width is not greatly in excess of their height. The pattern with the arched cresting continued in use during this period. The first private shield of arms that appears is that of the de la Warrs, landowners in Sussex.[1] The arms of the Pelham family, doubtless cast at the Pelham foundry at Waldron, and the arms of the Ayloffe family, repeated, also appear (Figs. 409, 396).

It was in the ironworks of the Sussex Weald that the majority of firebacks were cast, and the figure ornamentation which is found is chiefly of Sussex events and figures. An early fireback[2] commemorates Richard Woodman, a Sussex ironmaster, who with his wife was burnt at the stake in the Marian persecutions in 1557. Another Sussex ironmaster, Richard Lennard of Brede furnace, hammer in hand, is represented on a

[1] J. S. Gardner, *Iron Casting in the Weald*, 1898, pp. 14-15.

[2] Probably cast at Warbleton or Mayfield furnace.

fireback with his furnace and the tools of his craft, and some of his productions, such as a tankard, cup, and a fireback. The inscription along the top reads, " Richard Lenard Founder at Bred Fournis," and underneath the date 1636, and by a curious conceit, Lennard has devised himself a coat of arms in which the implements of his trade figure in the quarterings.

Firebacks were cast in Yorkshire and Derbyshire at a time when the iron trade

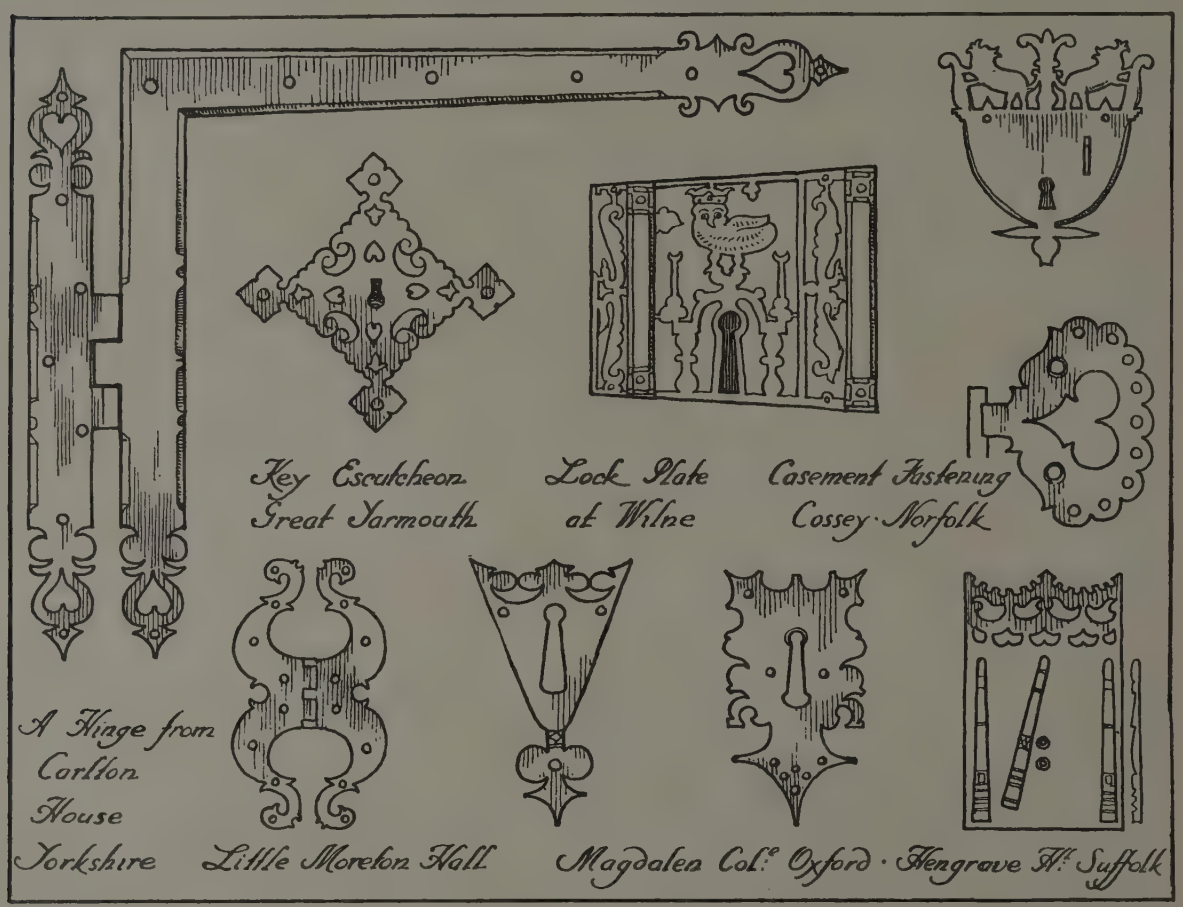


FIG. 402. MISCELLANEOUS METAL-WORK. (The Lock Plate from a Screen at Wilne, *dated* 1624)
E. White Cooper, del.

was decaying in Sussex owing to the destruction of the woods, and the Fairfax fireback, which is dated 1649, is probably of Yorkshire origin.

The fantastic shaping of the head of certain firebacks of the early Stuart period (Fig. 405) is a new feature. The subjects of the Carolean and Commonwealth period are of minor interest and often crude in character; and it is not without good reason that the English ironmasters were reduced to borrow models and designs from Holland.

ANDIRONS

So long as the hearth was piled with logs for fuel the fire-dog or andiron was necessary to raise the wood above the level of the hearth.

The mediæval fire-dogs were of wrought iron, with a vertical standard, generally bent into a scroll or crozier shape at the top, and standing on short spreading feet. Early in the sixteenth century cast-iron andirons were made in the foundries

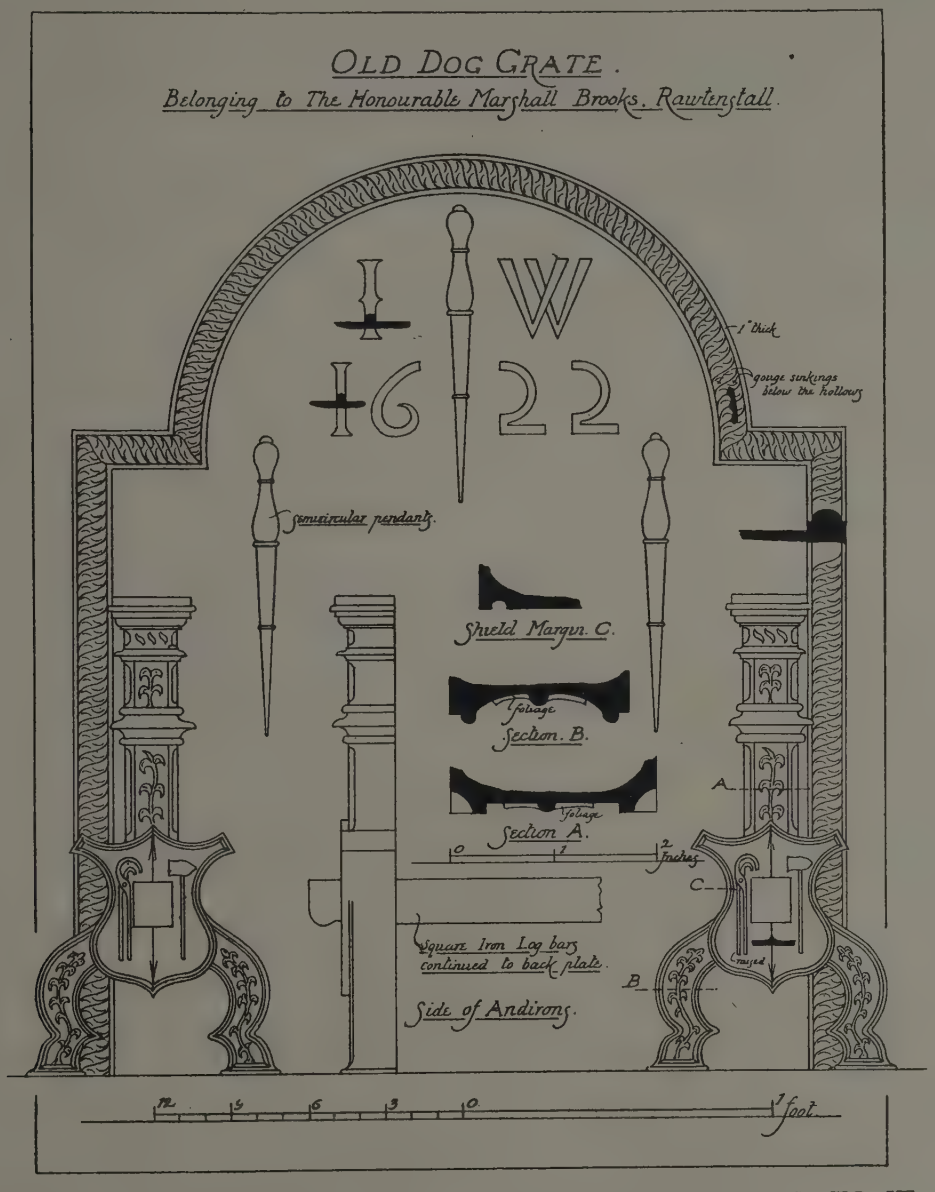


FIG. 403. FIREBACK (*dated* 1622), WITH ANDIRONS FITTED TO IT

of the Weald in Sussex, and a considerable number of these have been preserved owing to the durability of the material. In cast-iron dogs the standard often took the form of a column or terminal figure, resting on arched supports sometimes cusped.

Cardinal Wolsey possessed at Hampton Court a very large number of andirons, some of which were of brass, some displaying roses and his own arms, "others with

mermaids, with lions, with angels, and with fools on the tops." [1] Of the seventeen pairs made of iron, some were enriched with his arms and hat on the tops; others with gilt balls, dragons, roses, and the arms of England. Some of these andirons may have been imported, for andirons of "Flemish" and "Noremberg" work appear in sixteenth and early seventeenth century inventories. Of the andirons in the hall at Knole, which were formerly the property of Anne Boleyn's father, Sir Thomas, one bears the arms of Henry VIII., surmounted by a crown and the initials H.R., the other a falcon crowned, standing on the stump from which issue white and red roses, with the initials H.A.

From the second half of the sixteenth century date a number of pillar andirons with classic or plain moulded capitals and terminal figures (Fig. 412).

In the middle years of the seventeenth century standards were usually surmounted by brass knobs or by discs of brass [2] pierced, as in the well-known examples at Haddon Hall, and bronze and silver andirons were imported for great houses. The example illustrated (Figs. 413, 415) was looted in Flanders in 1604 by Roger Lambert, ancestor of the present owner, Colonel Heygate Lambert.

Simple wrought-iron andirons continued to be made locally almost to our own times; in some of these the standard is knobbed, and loops to rest cross-bars upon to prevent the logs falling beyond the hearth are frequently met with.

GRATES

Portable firepans or grates, sometimes called "a court chimney," made "grate-wise" upon wheels and occasionally mounted with copper and gilt, appear in the inventory [3] of Henry VIII.'s furniture, but wood held its own as the universal fuel until the close of Elizabeth's reign, when (in Harrison's description) it is said that sea coal "beginneth to grow from the forge into the kitchen and the hall of most towns and lie about the coast"; and with this growing use of coal, a method of holding the lumps together in due bounds had to be devised. "A cradell of iron to burn sea-cole" in is entered among the inventory of goods of Sir Thomas Kitson of Hengrave [4] in 1603, together with the inevitable accompaniments of the coal fire, a pair of tongs and shovel "made like a grate to seft the sea-cole with"; and in the Fairfax inventory, dated 1624, an iron chimney appears together with the pair of tongs.[5]

Two types of early grates that have survived are the well-known examples at Haddon Hall, which have alternate vertical bars terminating in fleurs-de-lys, and the curved basket shape at Penshurst. A grate with a front or "foreface" is illustrated in a pamphlet published in London in 1644,[6] but in Scotland the foreface appears as a novelty in 1661, when in Lamont of Newton's *Diary* we read that "a new 'chimney' was made for the hall of Lundy, of the newest fashion, with long bars of iron before, with a high back, all of iron behind."

[1] Law, *Hampton Court*, vol. i. p. 79.

[2] "A payre of great iron andirons, the upper partes thereof of cast brass and gilt." "Memorial of all the rooms at Tart Hall and an inventory of all the household stuff and goods there belonging to the Countess of Arundel (1641)."

[3] *MS. Harl.*, 1,419, fol. 141b.

[4] *History of Hengrave*, p. 23.

[5] *Archæologia*, vol. xlviii. p. 136.

[6] *Artificiall Fire.*

CHANDELIERS AND WALL LIGHTS

Metal chandeliers with branches, which could be raised and lowered by a pulley and chain, appear in Flemish paintings at the end of the fourteenth century; and Gothic examples with statuettes of saints, such as the latten chandelier in the Temple Church at Bristol, were probably imported. In England, however, there was no manufacturing centre for *dinanderie*, and halls were often lighted by rude coronas of iron or wood suspended from the ceiling. Reference to illumination is, however, rare in the sixteenth century; and of the silver chandeliers, or "branches" (as they were termed), that appear in the inventories of Henry VIII. and Wolsey, the King's great branch of silver parcel-gilt to bear lights, and his ten gilt and ten plain five-light chandeliers of silver suspended by silver chains, we can form little idea, for, like the rest of the royal plate, they were melted down. Branches of copper and latten appear more frequently in private inventories in the seventeenth century. At Hengrave in Sir Thomas Kitson's time there is "one great brannche of Copper which hangs in the midst of the hall to serve for lights,"[1] and Dutch chandeliers of copper and brass, with graceful S-shaped candle branches attached in one or more tiers to a central shaft which swells into a globe, were in use in England during the whole course of the century.

In addition to the candle branches, metal sconces were hung on the walls, with reflecting back-plates. Cavendish, in his life of his master, Wolsey, tells us that "the plates that hung on the walls to give light in the chamber were of silver and gilt with lights burning in them."

HINGES AND CASEMENT FASTENERS

The lighter hinges for internal doors of the "H" pattern, consisting of two horizontal plates, usually have the ends shaped and pierced, as in the example from Carlton House, Yorkshire (Fig. 402). In the design in which the terminations represent a conventional cock's head, many small variations of outline are possible (Fig. 424). In the examples from Colchester and Hengrave, the four terminations are scroll-ended (Fig. 424).[2]

Of latches, casement catches and fastenings of pierced and hammered iron a number of varieties exist. In the lifting window latch, which is held by a spring and worked by a handle or ring, the long flat plate is pierced and cut into a silhouette, which is outlined against the light, as in the well-known example from the High Street, Guildford, dating from the second half of the seventeenth century. In a springless type the catch is raised by a long rat-tail handle, having a scrolled terminal or knob which is weighted to balance. The variety of handle plates is endless; and a few bear the initials of the original owner worked into the design.

The turnbuckle, a bar worked by a rigid ring, is pivoted so that it falls by its own weight into a slot or groove in the frame. Is the usual fastening for smaller casements.

[1] J. Gage, *History of Hengrave*, London, 1822, p. 23. ("Inventory of the goods of Sir Thomas Kitson, 1603.")

[2] The cock-headed hinge continued in use in the seventeenth and early eighteenth centuries in country districts. In the Bristol Museum is a cock-headed hinge which was removed from an old house dated 1664.

LOCKS

The iron lock plate from Beddington, which is gilt and bears the royal arms on a shield which moves on a groove and masks the keyhole, was a fixture on the great door of the hall, but Henry VIII.'s bedchamber lock seems to have been carried about with the King.[1] A door in the chapel at the Vyne, on the south side, has still an iron lock, bearing the cipher of William Lord Sandys, the builder of the house in Henry VIII.'s reign. Examples from Hengrave Hall (Fig. 425) are plainer. The Billingsley locks, which are of steel, are four in number, and date from the early seventeenth century. The outer rim is pierced with a dolphin design, which is relieved against a backing of leather originally red, but now blackened. Three of the locks "have two keyholes on the outside, one worked by a pivoting covering piece of forged steel." [2]

The locks in the hospital at Guildford are interesting as having the dates 1619 and 1620 cut on their bolts.

In keyhole escutcheons, the plate which is fixed to the door is cut into a number of contrasting curves, and occasionally pierced (Fig. 425).

[1] 1532, July. "Item paide to the smythe that caryeth the locke about with the King in his rewarde, vijs. vjd." Nicholas, *Privy Purse Expenses of Henry VIII.*, p. 238.

[2] H. Cescinsky, *Early English Furniture and Woodwork*, p. 340 (the locks are illustrated in this work), vol. i.

HURST CHURCH, BERKSHIRE. IRON SAND-GLASS HOLDER. *Dated* 1636

FIG. 404. FIREBACK WITH ROYAL ARMS (STUART). *Carolean*

FIG. 405. FIREBACK. *Dated* 1622

FIG. 406. FIREBACK WITH SHAPED HEAD. *Arms*, Sackville. *Seventeenth Century*

FIG. 407. FIREBACK WITH SHAPED HEAD (HASTINGS MUSEUM). *Early Sixteenth Century* *Arms*, The Royal Arms supported by the Tudor Dragon and Greyhound (supporters before 1528)

Dated 1657 *Dated* 1650

FIG 408. "CLOCK" AND "ROSE AND CROWN"

FIG. 409. FIREBACK WITH STEPPED HEAD.
Arms, Pelham

FIG. 410. FIREBACK WITH EQUESTRIAN FIGURE OF CHARLES II. *Circ.* 1660

1 2 3

FIG. 411. CAST-IRON ANDIRONS. *Late Sixteenth and Early Seventeenth Century*
No. 2 Initialled R. F. No. 3 bears the arms of Fiennes

FIG. 412. CAST-IRON ANDIRONS *Late Sixteenth and Early Seventeenth Century*

FIG. 413

FIGS. 413 AND 415. ANDIRONS (FLEMISH). *Dated* 1604

FIG. 414. FIREBACK (FLEMISH). *Sixteenth Century*

Divided quarterly into compartments containing allegorical figures and inscriptions

FIG. 415

Subjects of Panels—

(1) David killing the Lion.
(2) David with his harp, and Samson with the gates of Gaza.
(3) The Crucifixion.
(4) Adam and Eve.

FIG. 417. FIREBACK REPRESENTING ST PAUL CASTING THE VIPER INTO THE FLAMES. *Dated* 1649

FIG. 416. ANDIRON IN FORM OF A COLUMN. *Early Seventeenth Century*

FIG. 418. FIREBACK. *Mid-Seventeenth Century*

FIG. 419. ANDIRON IN FORM OF A COLUMN, OCKWELLS, BERKS. *Early Seventeenth Century*

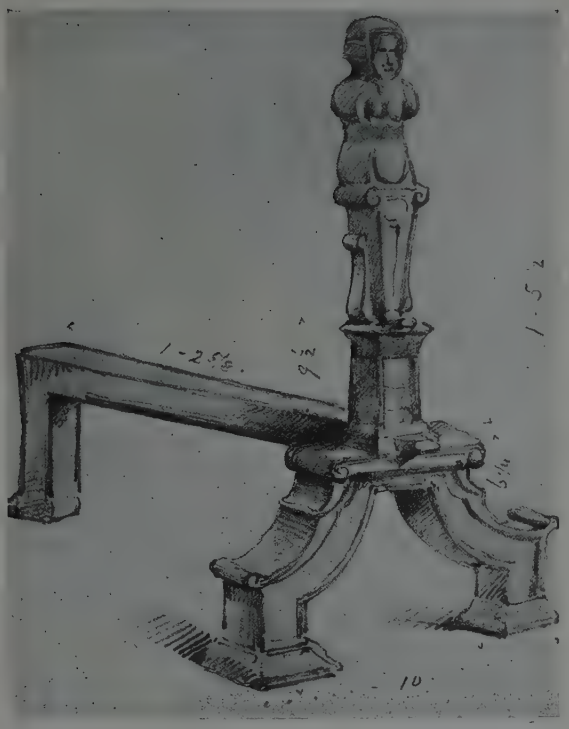
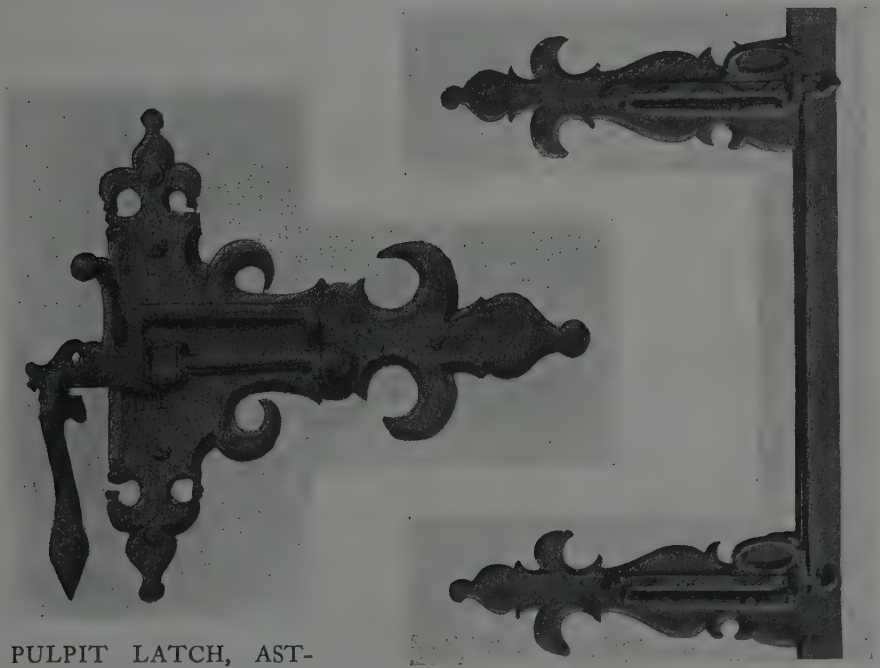


FIG. 420. DRAWING OF AN ANDIRON AT BEAUPRE HALL *By J. C. Buckler*

FIG. 421. ANDIRON, FORMERLY AT COBHAM HALL, KENT. *Dated* 1698
From a Drawing by W. Twopenny

FIG. 422. ANDIRON. *Late Seventeenth Century*
From a Drawing by W. Twopenny



PULPIT LATCH, ASTBURY CHURCH, CHESSHIRE

CASEMENT FASTENER, FROM CREWE HALL (now destroyed)

HINGE, FROM CREWE HALL (now destroyed)

FIG. 423. METAL-WORK FITTINGS

From Drawings by W. Twopenny

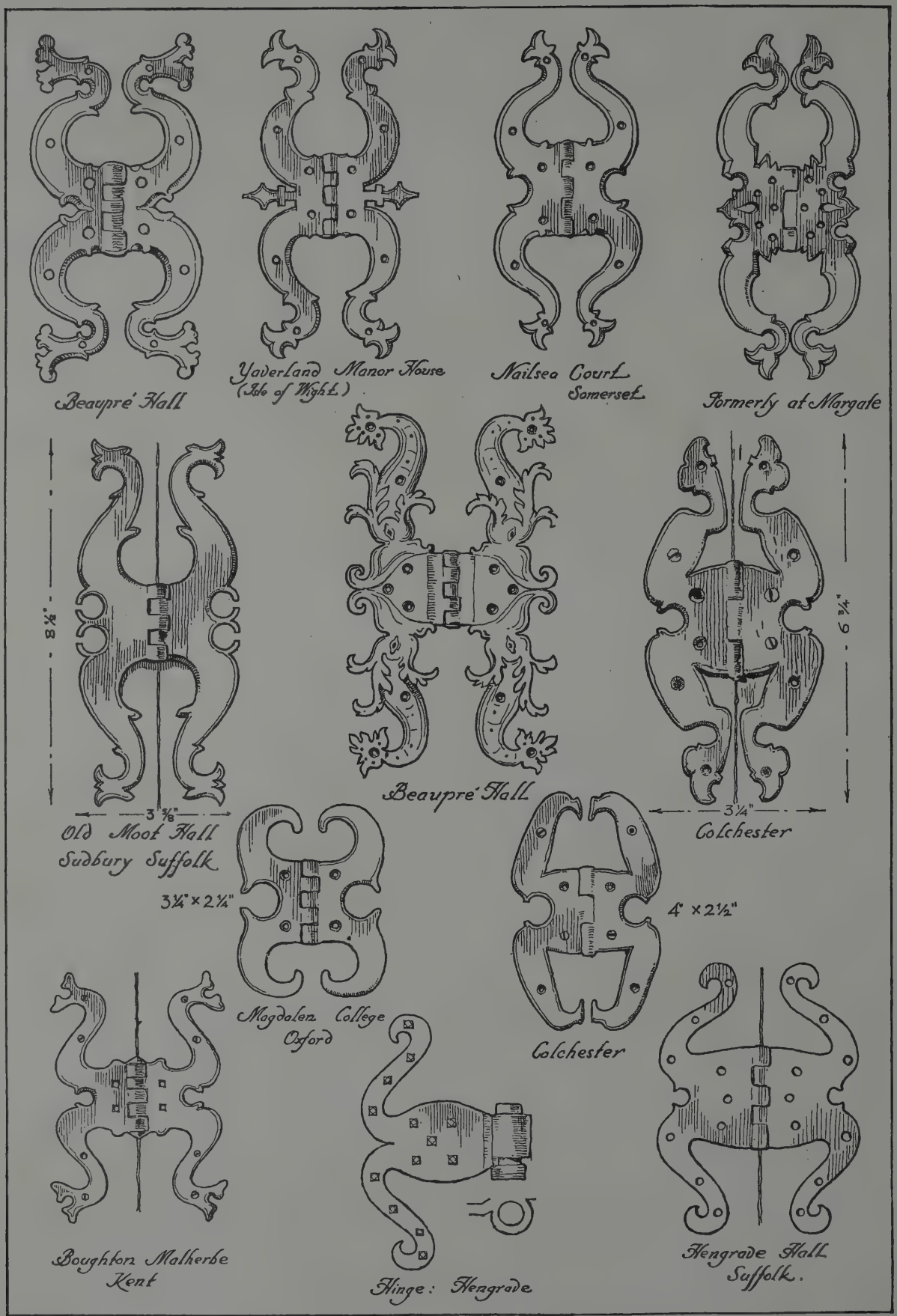


FIG. 424. HINGES

E. White Cooper, del.

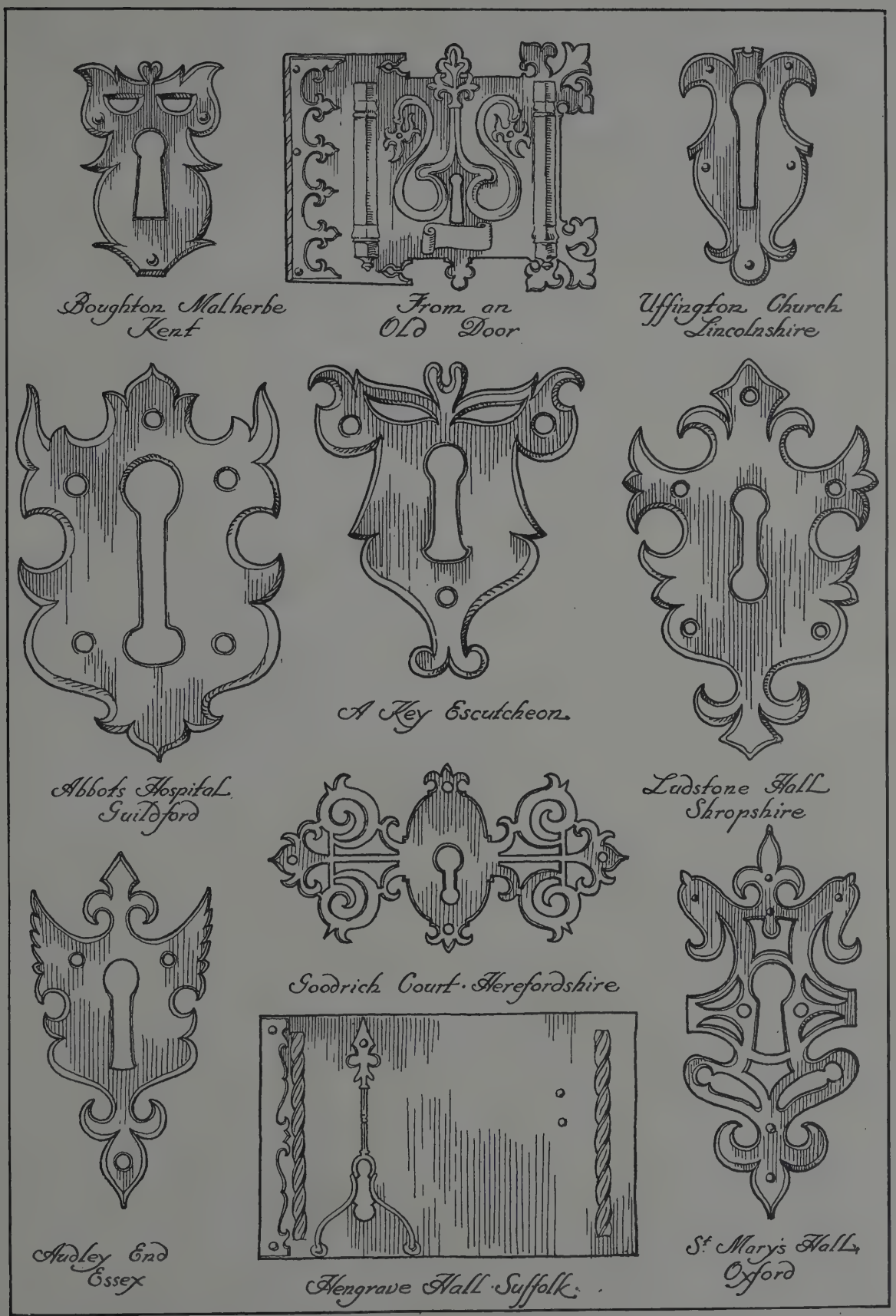


FIG. 425. LOCKS AND KEYHOLE ESCUTCHEONS

E. White Cooper, del.

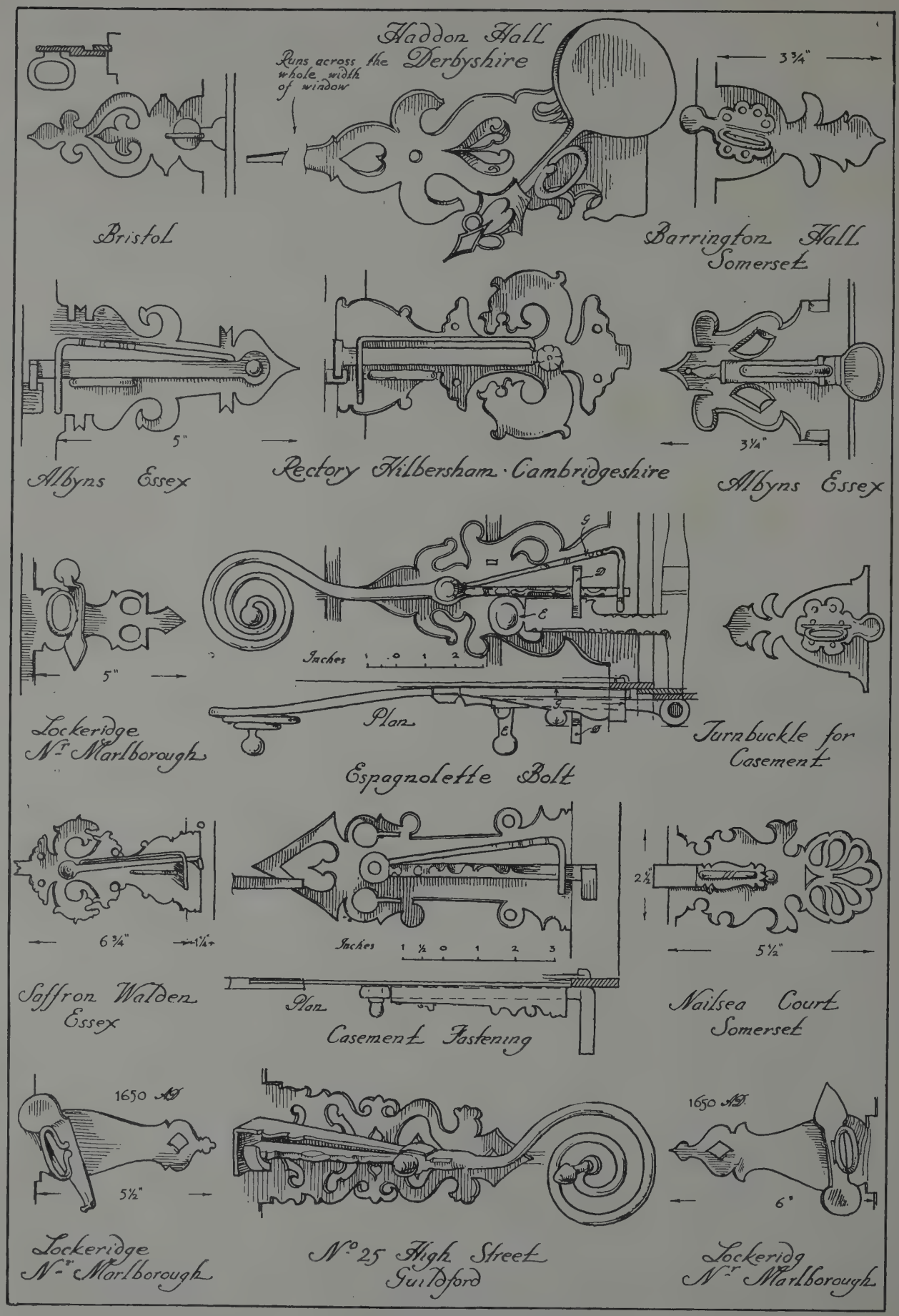


FIG. 426. CASEMENT FASTENERS *E. White Cooper, del.*

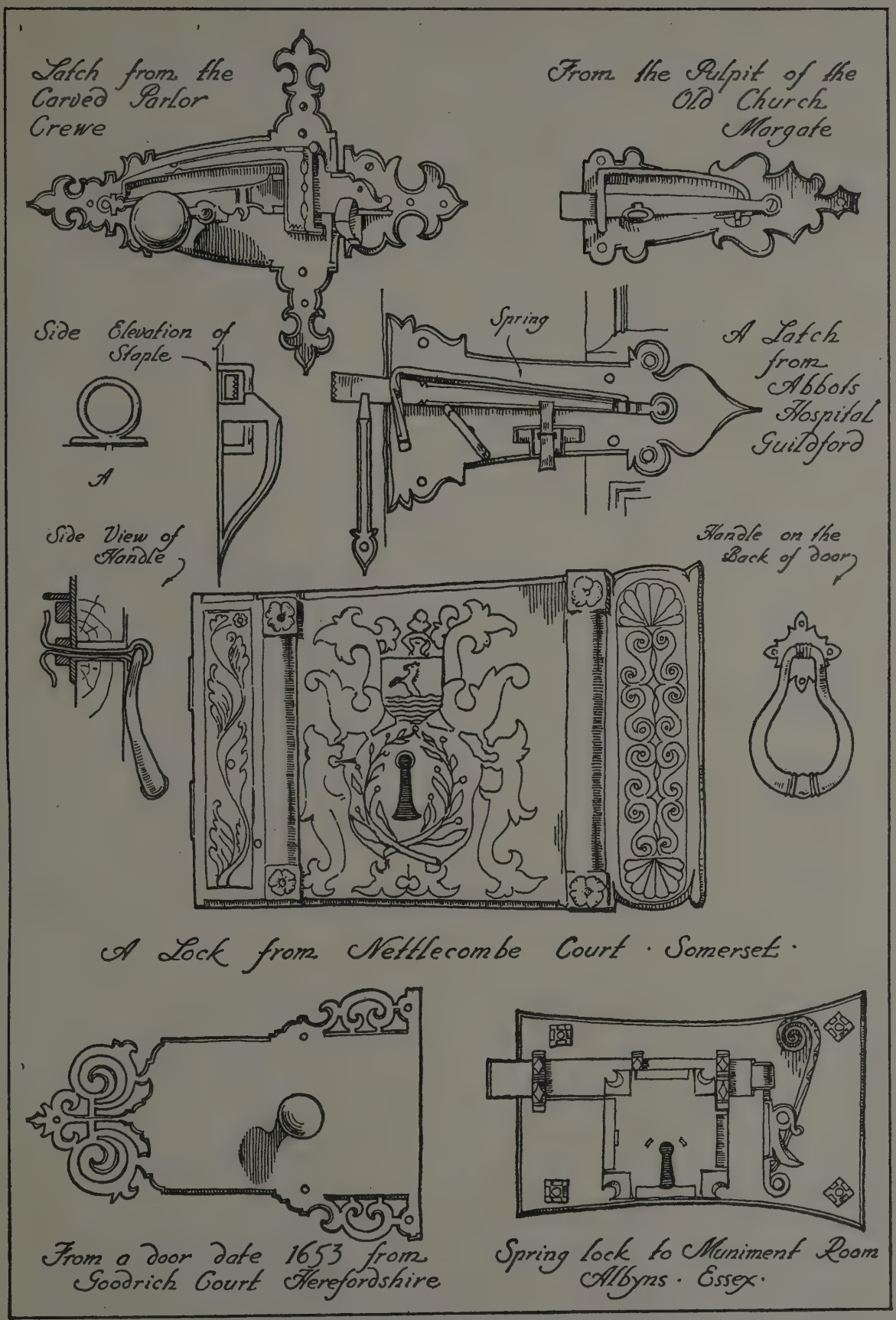

Latch from the Carved Parlor Crewe
From the Pulpit of the Old Church Margate
Spring
Side Elevation of Staple
A
A Latch from Abbots Hospital Guildford
Side View of Handle
Handle on the Back of door
A Lock from Nettlecombe Court · Somerset ·
From a door date 1653 from Goodrich Court Herefordshire
Spring lock to Muniment Room Albyns · Essex ·

FIG. 427. DOOR LOCKS AND LATCHES *E. White Cooper, del.*

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